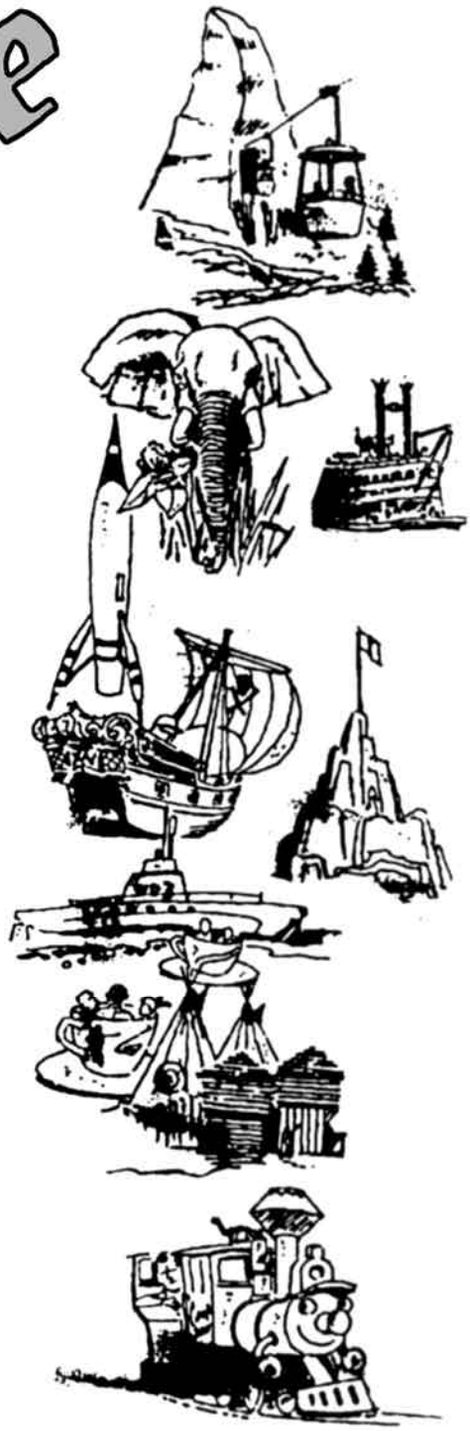
NUMBER 11
SUMMER 1991

$5.00

The E Ticket®

" - - - COLLECTING THEME PARK MEMORIES - - - "

Main Gate



WELCOME ... Welcome to Issue #11 of The "E"Ticket. With the help of Ken Anderson, one of Walt Disney's earliest Disneyland team members, we travel back to Fantasyland just after Opening Day. The **Storybook Land** ride ... with more of that "Disney magic" than most park visitors realize ... is one of those unchanged areas of Disneyland that we've come to appreciate. The history of this attraction provides us with a glimpse of the overall process of design and construction of our favorite theme park.

The "E"Ticket 1991 Annual has been a real success. It was well received by those of you who ordered it with Issue #10 and copies went gratifyingly fast at both the National Fantasy Fan Club convention in January and at the Mouse Club show in March. We received many favorable comments about the improved photographs and our original Nautilus cover illustration. When you set it next to our first Annual (from 1988) there is quite a difference ...

With this issue, we've made some changes to the Main Street Mailbox. For those of you whose letters appear, your names and hometowns have been included. In some cases, we've made editorial replies after your letters. We're hoping that this will add a conversational quality to the Mailbox, and answer some of the questions most often asked. We do have one concern ... that your letters and comments may dwindle, now that you're all subscribers! PLEASE CONTINUE TO WRITE US. We can't do this in a vacuum ... and we will continue to value every letter that comes in. You'll find a Reader Response form in each issue ... so even if you don't need a free ad, a subscription, back issues or anything ... we'd still like to hear from you.

Many people helped us with Issue #11, including (in no particular order) Richard Kosoi, Van France, Dug Miller, Steve Stuart, John Waite, Larry Nikolai,David Mumford and Roberta Brubaker. Thanks to the many participants in our Lost Photo Contest and Randy Bright who helped indirectly with his wonderful hardback *Disneyland Inside Story*. Dave Smith (of the Disney Archives) helped answer our obscure, fan-motivated questions, and Kim McKuen paused in his own fast-paced Mouse Club efforts to make sure we met Ken Anderson personally. Ken, and his lovely wife Polly, have shared their time, reference material and memories with us ... they are two of the nicest people we've met in this Disney endeavor, and that's saying a lot.

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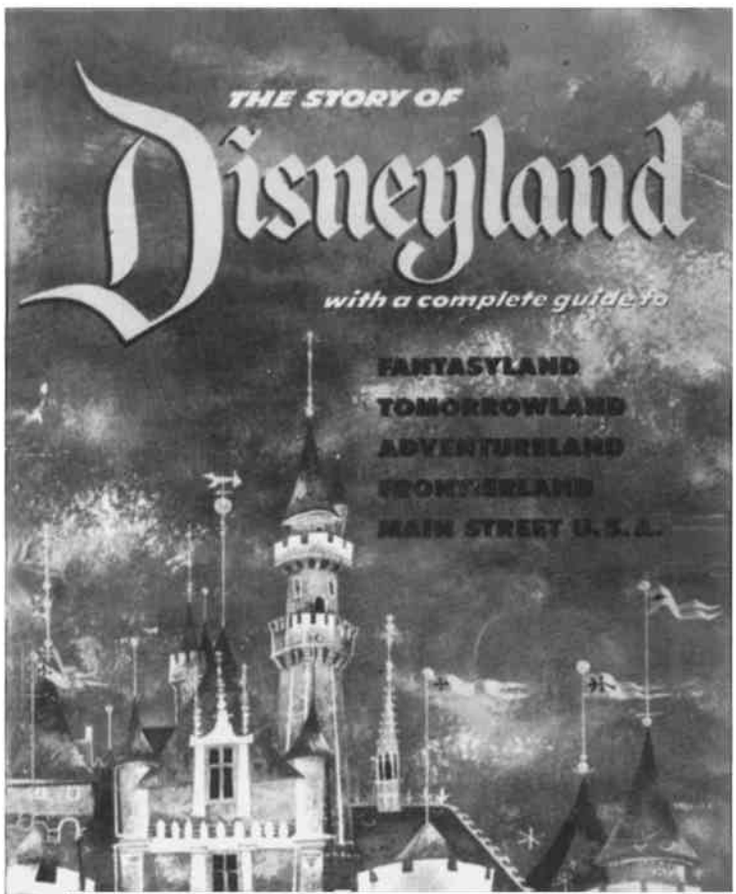
The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

Disneyland IN NATURAL COLOR



The souvenir guidebooks from Disneyland have provided an annual "snapshot" record of the Park (and its many changes) down through the years since 1955. Guidebooks, as a group, are high on the collector want list ... and the rarest of all is the second one, *DISNEYLAND In Natural Color*.

The first guidebook, *The Story of Disneyland*, was available as a promotional giveaway before opening day, then sold within the Park during the initial months of operation.It contains descriptions of the new theme park and its "lands" in general terms, and is illustrated with line drawings and watercolors done for the designing and building of Disneyland.

Fantasyland

The land of enchantment lies beyond the drawbridge guarding the entrance to Sleeping Beauty's Castle at DISNEYLAND. Beyond in the Castle, Fantasyland comes to life with new rides in the Disney fashion.

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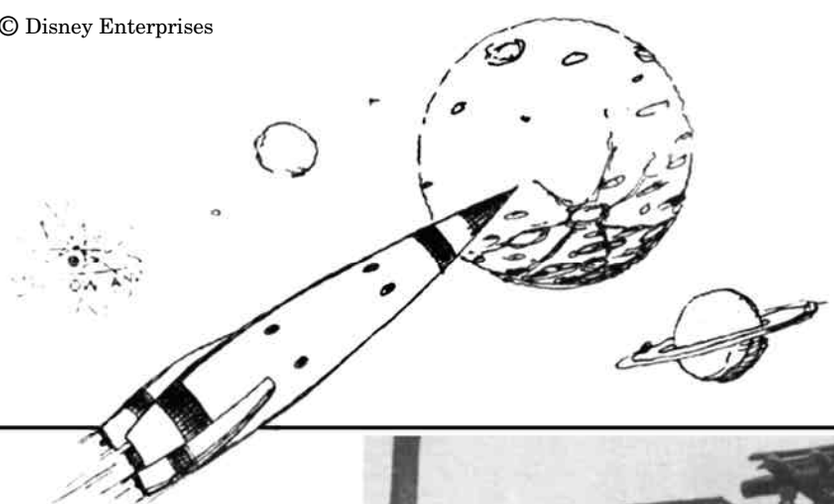

Entry to Adventureland means passage to adventure. The savage beauty of the tropics and the exotic wares of South Sea Island Shops are seen in superlative degree in this Polynesian village at DISNEYLAND.

A daily scene at Frontierland where America's colorful past is relived at DISNEYLAND.

DISNEYLAND's Indians prove peaceful as they perform ritual dances for Frontierland visitors.

Behind the log stockade and at the Davy Crockett museum at DISNEYLAND small fry become cowboys or Indians and oldsters relive America's colorful past in a Frontierland village.

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The magic and mystery of Fantasyland is caught in this scene from the courtyard of Sleeping Beauty's castle at DISNEYLAND

Later in 1955 it was apparently decided that a guidebook should be offered depicting the Park as it was after opening. For the first time, photographs of a "completed" Disneyland were used, one of the reasons for this second edition's novel title. The book's colorful cover shows Walt Disney pointing happily at a map that offers a number of Park elements not found inside the guidebook,or inside Disneyland itself. Did those mid-50s guidebook holders ever wonder about the missing circus tent, the oddly shaped Tomorrowland rocket, or the lack of a hot-air balloon hovering above the Park?

In Natural Color is horizontal in format like most later guidebooks, 6 x 9, with 28 pages of color lithography. It is a source for some of the earliest images of the freshly built Disneyland ... with much open ground, tiny trees and bushes, and odd perspectives of the Park which would later be obscured by further construction. Disneyland's twelve rides and attractions are proudly and convincingly shown. Some of the photos are familiar since they were also released as postcards. This second guidebook may have been one of a series produced for tourist

attractions around America ... we recently found a *GREATER LOS ANGELES In Natural Color* book, in the identical format, with a full page devoted to the 1955 Disneyland. Page layout, graphics and choice of colors prove it a "sister publication" to *DISNEYLAND In Natural Color*.

This elusive Disneyland souvenir is seldom found by even the most ardent collectors. As a replacement guidebook during the closing months of the '55 season, it must have had very limited availability. Disneyland was changing rapidly during that first year ... rides were completed, empty space was filled with paved walkways, plantings and other finishing touches. By 1956, a new deluxe third edition appeared, and 1955's second souvenir guidebook ... *DISNEYLAND In Natural Color* ... assumed its place at the top of the list for collectors from that day forward.

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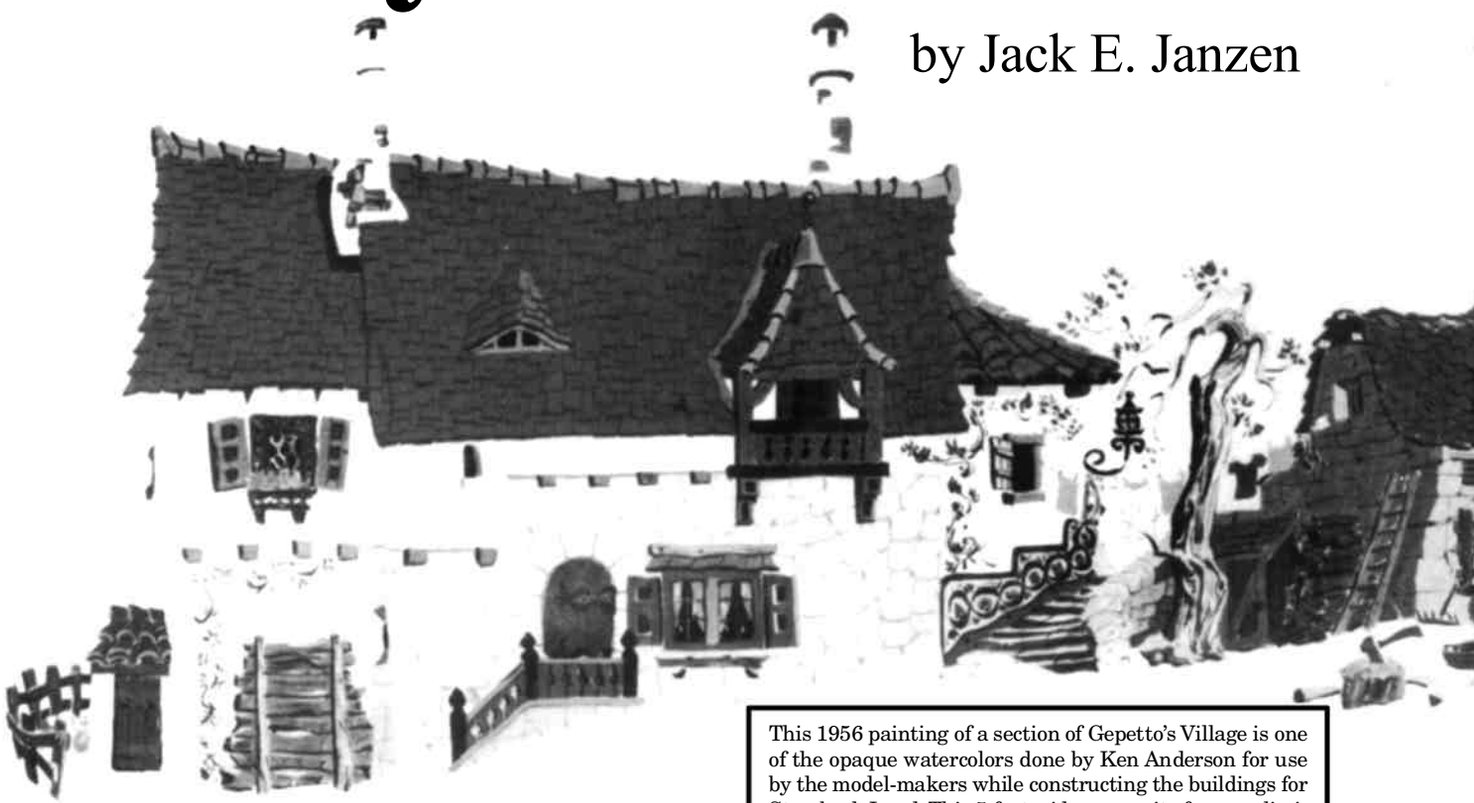
Storybook Land

by Jack E. Janzen



This 1956 painting of a section of Gepetto's Village is one of the opaque watercolors done by Ken Anderson for use by the model-makers while constructing the buildings for Storybook Land. This 5-foot wide composite from preliminary drawings was as far as they could go without 3-D ... the next step was to build it." Used as a color guide for final painting of the structures, it is evidence of the rich detail from '30s animation retained by Ken and others for their designs for Disneyland.

June 18, 1991 is the 35th anniversary of the opening of the **Storybook Land** attraction in Disneyland. This little "kingdom within a kingdom" remains as charming and timeless as it was when it opened within the first year of Disneyland's existence. The quaint **Dutch Canal Boats** still move quietly through green water past a miniature world from the Disney animation legacy. The **Casey Jr. Train** weaves a path over mountains and across valleys spanned by stone viaducts in this Lilliputian land. Scenes from *Pinocchio*, *Snow White*, *Cinderella*, *Peter Pan* and *Alice in Wonderland* are represented as well as some of the popular Disney short films including *The Old Mill*, *Three Little Pigs* and *Wind in the Willows*. The lush miniature plantings and diminutive mountains encircle and protect the petite dwellings of some of our favorite cartoon characters. Unlike the Fantasyland "dark rides" that emphasize Disney cartoon characters in frantic action, **Storybook Land** focuses instead on the scenic environments and peaceful atmosphere that are such strong contributors to the success of the Disney animated films.

Though **Storybook Land** did not open with the Anaheim Park in 1955, it was by no means an afterthought. The concept of a **Canal Boat** ride can be traced to Walt Disney's first plan to build a family park across the street from his movie studio in Burbank, California.An early rendering of this small park shows a winding, twisting waterway titled "Gravity Flow Canal Boat." But what would the visitor see while in these boats? The answer to this question changed several times before **Storybook Land** opened in June of 1956.

In the late 1940s and early 1950s, Walt was personally involved in small scale railroading with his Carolwood Pacific backyard railroad at his residence in Holmby Hills (see article in issue #10). He had done quite a bit of the actual work on his live steam railroad, and had learned to use the power tools in the studio machine shop. His success with these scale model trains apparently fueled his enthusiasm for "hands on" detailed modeling.

In the early '50s, activity on the backyard train layout began to taper off, and Disney became enthusiastic about a new project in miniatures. He envisioned a series of tiny dioramas populated with small, mecha-

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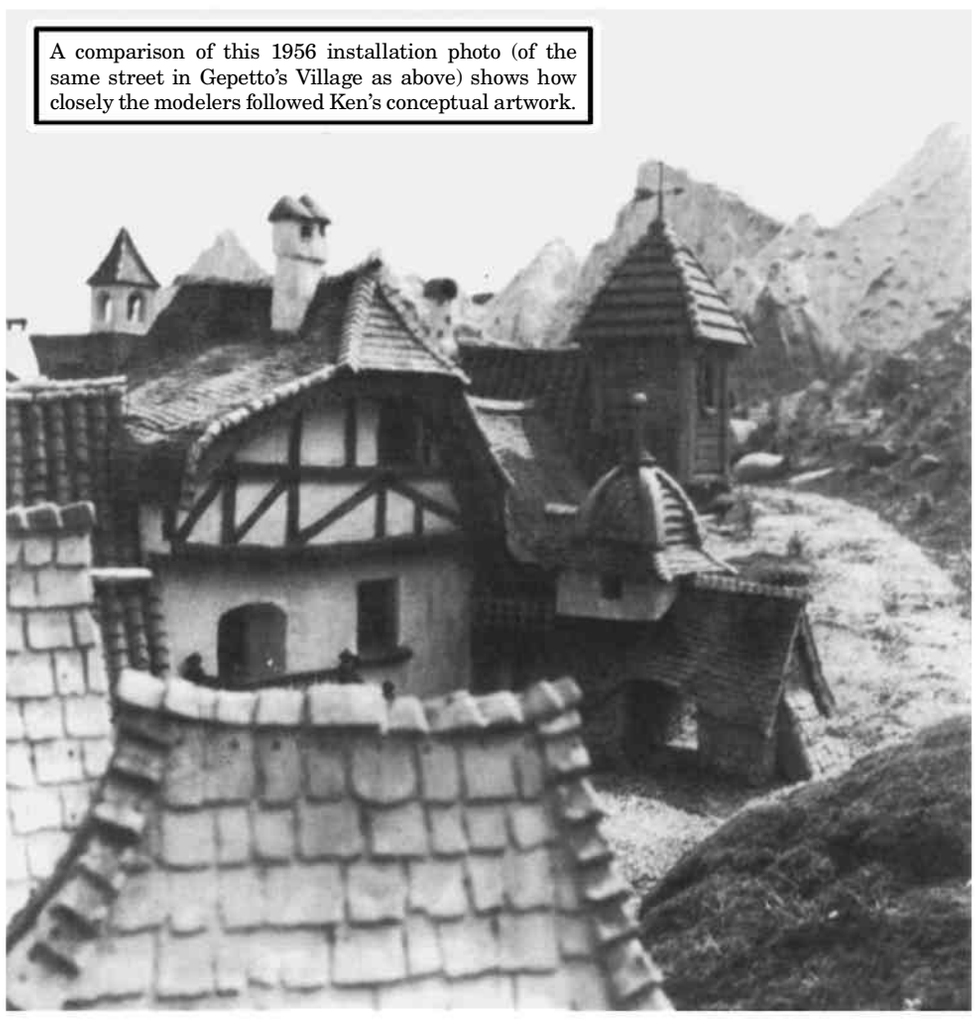
nized figures. Senior animator Ken Anderson was pulled from the studio payroll and paid from Walt's personal funds to design 24 "Norman Rockwell-type" settings. These scenes were to be built mostly by Walt himself as a travelling display called "Disneylandia." Walt built three of these dioramas with help from Ken and others in the Studio including Roger Broggie, Wathel Rogers and Harper Goff.

The cost to build and maintain these little displays was higher than expected ... it soon became evident that the traveling dioramas would not be able to support themselves no matter how many quarters were dropped in their slots. The project was discontinued, but Walt Disney did not lose his desire to create a world in miniature ... the time just wasn't right.

A comparison of this 1956 installation photo (of the same street in Gepetto's Village as above) shows how closely the modelers followed Ken's conceptual artwork.



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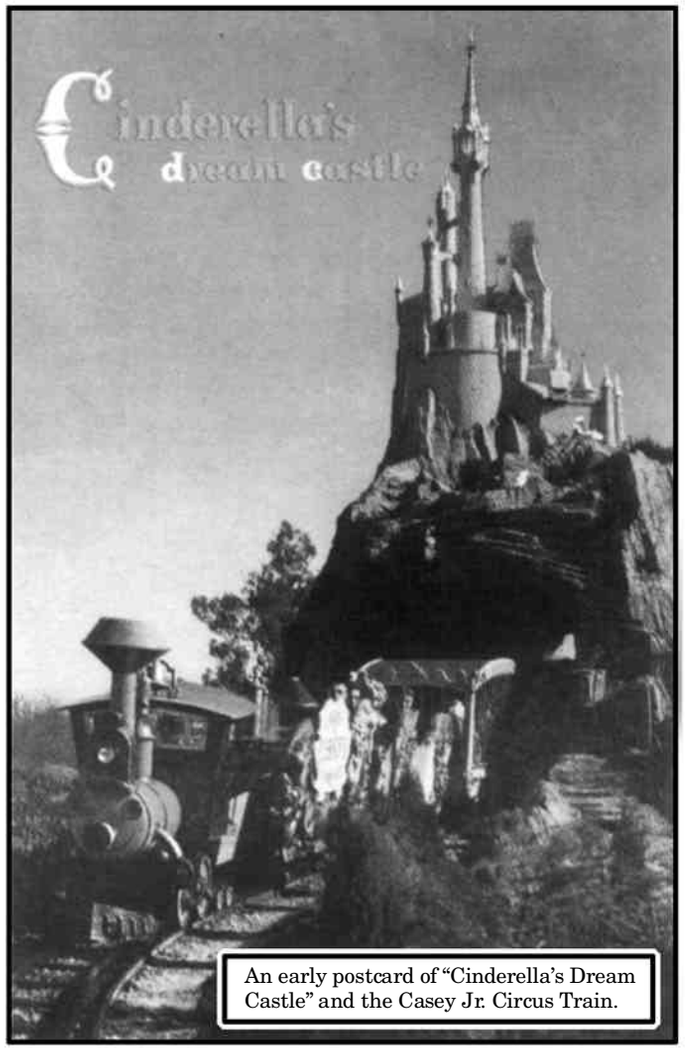
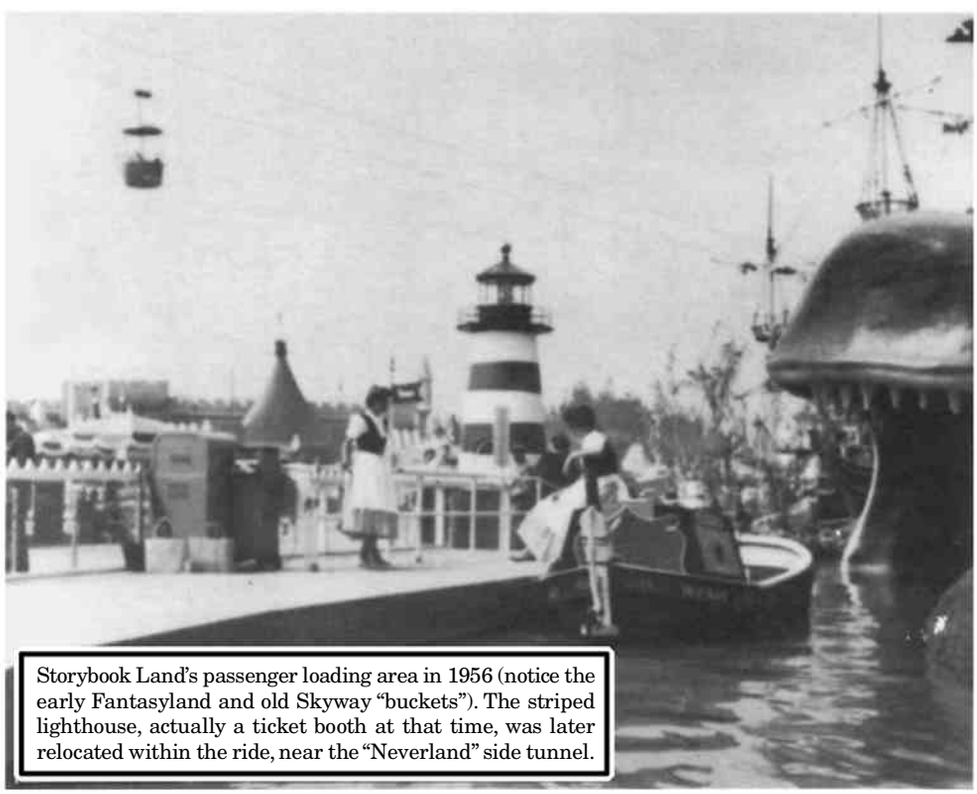
During this period the Studio was filming several live action films on location in Europe. While on one of his regular visits to the filming sites, Walt Disney visited a tourist attraction that had opened in Holland in 1952. Walt was one of the earliest visitors to Madurodam ... an expansive outdoor miniature environment made up of famous architectural landmarks from around Holland. The miniature buildings, streets, walkways, windmills and countryside so impressed Disney that he later suggested that Ken Anderson also visit the park. Apparently the images from this Holland trip stayed with Mr. Disney as he began to plan a new project ... Disneyland.

The creative team that Walt had assembled for Disneylandia went with him to the Disneyland project. Anderson, Broggie, Rogers and Goff were joined by Herb Ryman, Claude Coats and others as the theme park idea outgrew the initial plan for "a small park adjacent to the Studio" in Burbank.Eventually, the orange groves of Anaheim were chosen ... and the building of Disneyland was under way. Walt focused Ken Anderson on the design and construction of Fantasyland. Working with a hand-picked team, he began putting shape to Walt's "Land of Fantasy." He remembers his first reaction to Walt's description of the proposed theme park: "I thought he had lost his marbles but Walt was a good man to follow, so I decided whatever he wanted to do I'd help him do."



An early postcard of "Cinderella's Dream Castle" and the Casey Jr. Circus Train.

Throughout the early planning stages of Disneyland, Walt Disney wanted some kind of **Canal Boat** ride within a miniature environment ... but the theme of the ride was still uncertain. One plan ... a Gulliver's Travels "Lilliputian Land" with animated figures (including a giant and little folks) was considered, but proved impractical. Perhaps the mechanical requirements were too similar to the failed Disneylandia dioramas. The **Canal Boat** ride that was installed for Disneyland's Opening Day was described in the 1955 souvenir guide book as: **CANAL BOATS OF THE WORLD**– Boats of Holland, France, England, and America travel through canals which pass the fabulous sights of Fantasyland. In fact, the 1955 **Canal Boat** ride consisted of a trough filled with water, plied by boats with noisy, undependable outboard motors. Passengers at that time viewed little more than weeds growing on muddy banks, and the attraction was an embarrassment to both management and ride attendants.


Storybook Land's passenger loading area in 1956 (notice the early Fantasyland and old Skyway "buckets"). The striped lighthouse, actually a ticket booth at that time, was later relocated within the ride, near the "Neverland" side tunnel.

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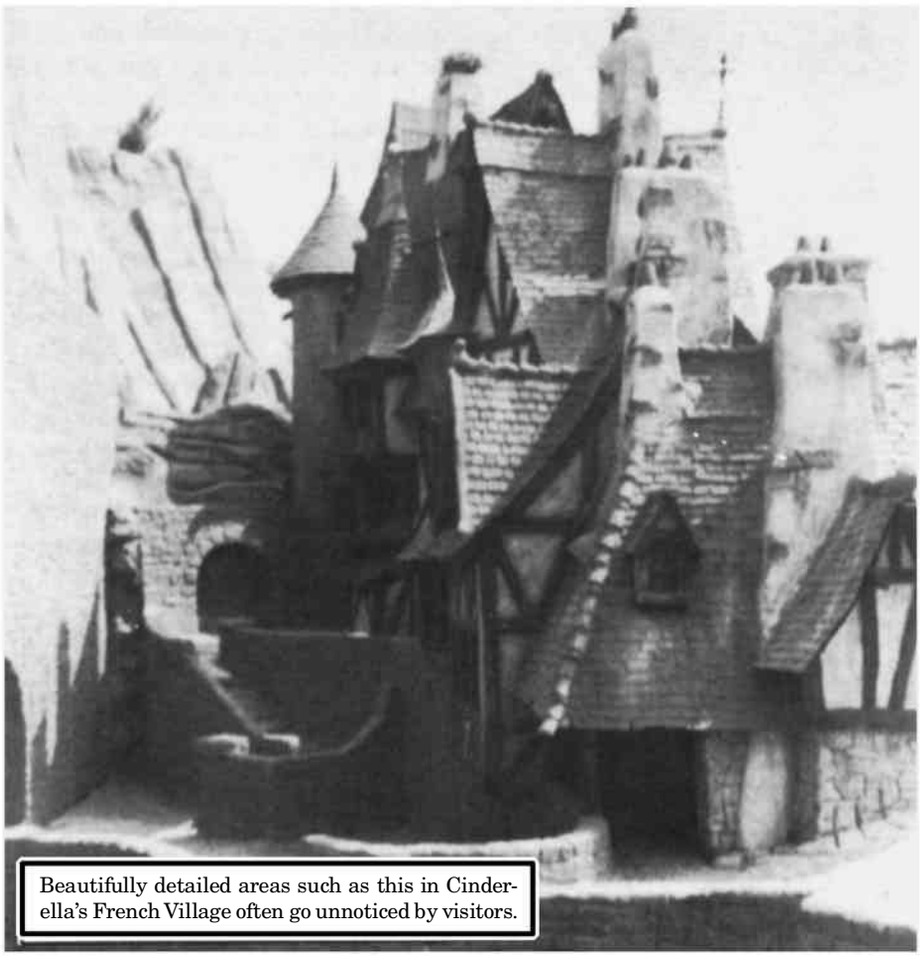
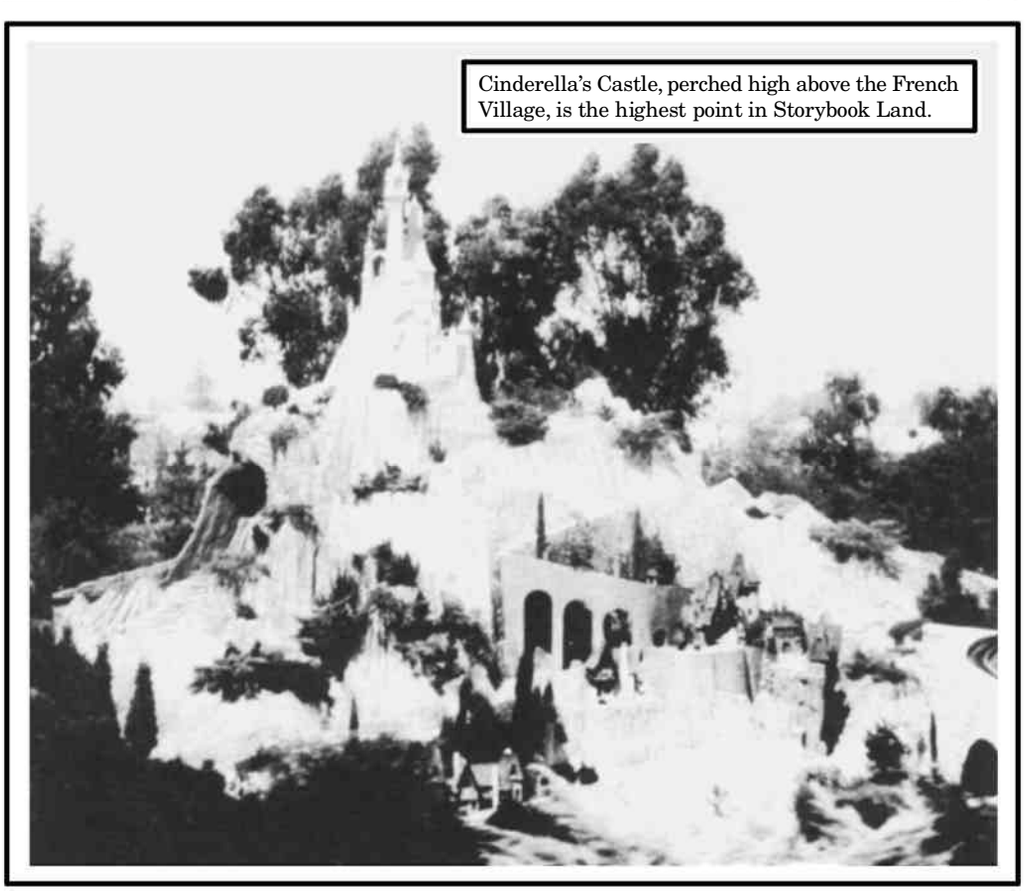


Beautifully detailed areas such as this in Cinderella's French Village often go unnoticed by visitors.

Almost immediately after opening his Park, Disney began improving it ... and the **Canal Boats** demanded his attention. By then he had decided that his own animated films would serve as inspiration for the ride and it would be called **Storybook Land**. A few weeks after the Park Opening, Walt Disney assigned Ken Anderson the task of upgrading the **Canal Boat** attraction. With his architectural training and years of experience as an animator of fantasy films, he was the perfect choice to head this project. A few more words of instruction and Ken was off gathering resources and staff including Frank Armitage, Walt Perigoy, Harriet Burns and Fred Joerger.

With the opening of the attraction targeted for early summer, 1956, work progressed quickly. The ride was storyboarded in the same fashion as the animated films and decisions were made at that time about what scenes and scene elements would be included. Early ideas included routing the **Canal Boats** into the Chicken of the Sea Pirate Ship lagoon, circling the ship, and returning into the **Storybook Land** area.



Cinderella's Castle, perched high above the French Village, is the highest point in Storybook Land.

Another example of a concept never realized was that of a Giant's head and shoulders within the ride. It was to be located behind the familiar "Giant's Quilt," and would appear above the hillside, leaning and leering at the boats passing below. It would be built on a scale similar to Monstro, with some limited animation including moving eyes and an ominous sideways motion of the head. During construction, Walt edited this idea out of the plan, possibly because he felt it was not compatible with the tranquil mood of a miniature **Storybook Land**.

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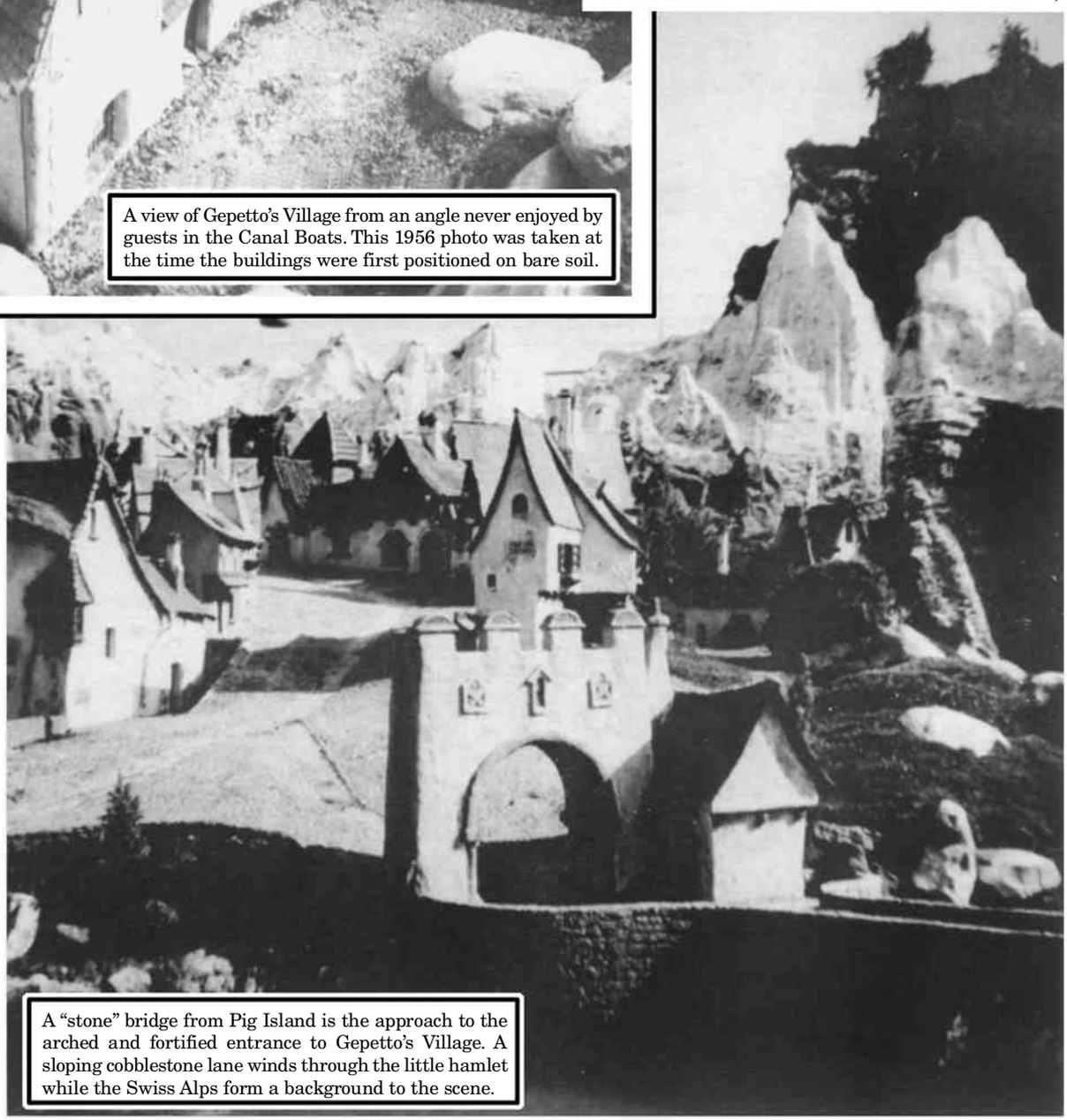
A view of Gepetto's Village from an angle never enjoyed by guests in the Canal Boats. This 1956 photo was taken at the time the buildings were first positioned on bare soil.

Once the ride had been storyboarded, and concept sketches approved, detailed renderings were painted showing each building, its dimensions, style and colors. From these renderings, precise plans were generated to assist the model builders, and to insure that structures completed in Burbank would match their Anaheim foundations exactly. Early in the planning, Ken Anderson received Walt Disney's "green light" to proceed. During the project, Walt rarely came to the construction site at Disneyland. He did, however, make periodic visits to the model shop at the Burbank Studio. Disney would walk around looking at the models, but would make few comments ... this was generally interpreted as approval of the progress (Ken would later find out that **Storybook Land** was one of Walt's favorite rides).



A "stone" bridge from Pig Island is the approach to the arched and fortified entrance to Gepetto's Village. A sloping cobblestone lane winds through the little hamlet while the Swiss Alps form a background to the scene.

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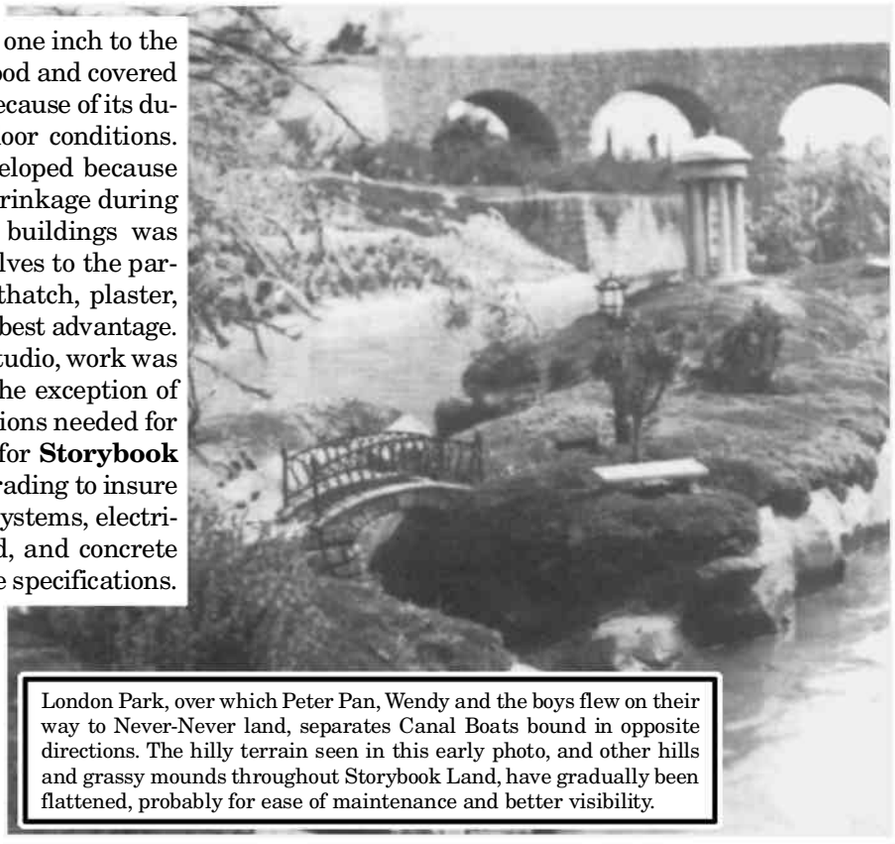
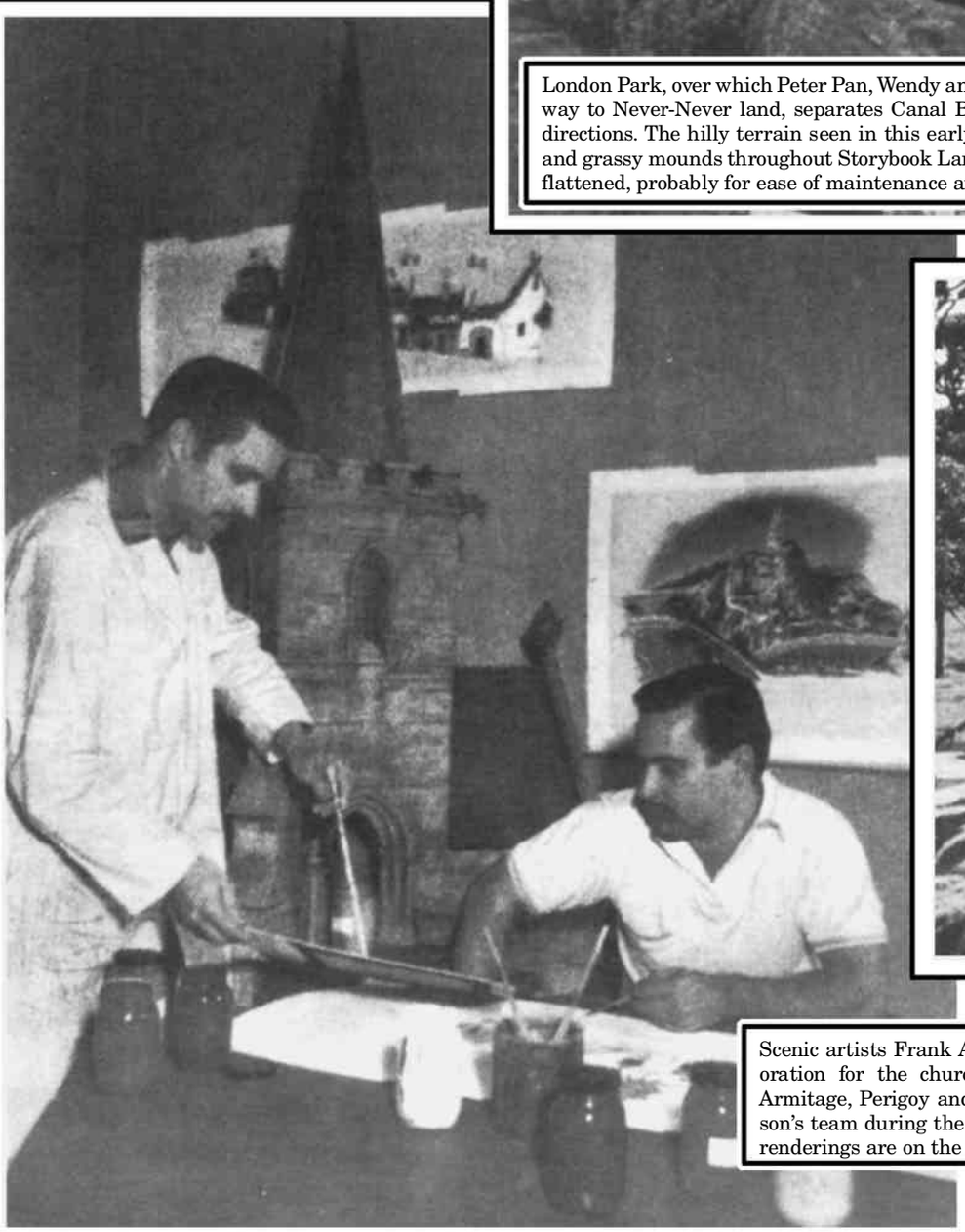
The **Storybook Land** buildings (scaled one inch to the foot) were constructed primarily of plywood and covered with fiberglass. This material was used because of its durability and resistance to adverse outdoor conditions. New fiberglassing techniques were developed because normal methods resulted in too much shrinkage during the "baking" process. Detailing of the buildings was done in whatever materials lent themselves to the particular miniature effect. Glass, plastic, thatch, plaster, stone and various metals were all used to best advantage. While the structures took shape at the Studio, work was underway on site in Disneyland. With the exception of indoor plumbing, the same site preparations needed for a full sized development were required for **Storybook Land**. Bulldozers cut pads with proper grading to insure drainage, plumbers installed irrigation systems, electrical wiring was run for lights and sound, and concrete foundations were poured, all to miniature specifications.



London Park, over which Peter Pan, Wendy and the boys flew on their way to Never-Never land, separates Canal Boats bound in opposite directions. The hilly terrain seen in this early photo, and other hills and grassy mounds throughout Storybook Land, have gradually been flattened, probably for ease of maintenance and better visibility.



Scenic artists Frank Armitage (left) and Walt Perigoy discuss coloration for the church from the Alice in Wonderland setting. Armitage, Perigoy and Fred Jeorger were the core of Ken Anderson's team during the Storybook Land project. Anderson's concept renderings are on the wall. Above is the church as it looks today.

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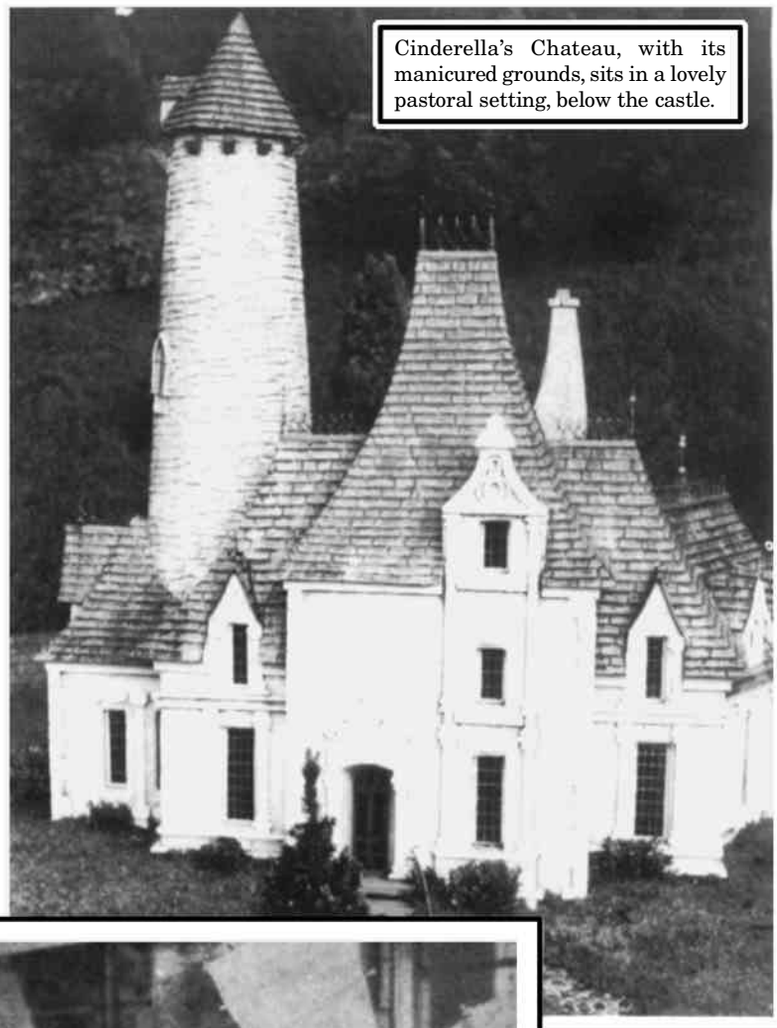
In addition to the foundation requirements of the scale dwellings, roads, bridges and walkways were also built. Attention to detail within **Storybook Land** was without precedent in the Magic Kingdom. Tiny stained glass windows were fashioned of dyed plastic, scale doors and windows were hung on functional lead hinges and pebble sized stones were individually laid to form perfect cobblestone roads.

Two "natural" mountainous structures serve as background for villages near the canals. Both were formed of reinforcing steel, wire mesh and concrete. The saw-toothed, snow-capped Swiss Alps were constructed behind Gepetto's village. They act as an aesthetic skyline and effectively hide the **Casey Jr.** track. Guests are pleasantly surprised when the gayly colored circus train chugs past, towering above the highest peaks. The mountain upon which Cinderella's Castle is perched, with its sheer, vertical crevices, is a sculptural masterpiece. Ken Anderson recalls his efforts as he directed workers to cover the supporting mountain framework with a massive heap of wet concrete. Working without models, he completed the "natural" rock-like formations. As the shape sagged and stiffened, Ken worked with no more than his imagination and a trowel to spontaneously carve the steep broken crags that erupt from the serene countryside below. This is **Storybook Land's** highest visual element, and its height is emphasized by the diminishing scale of forced perspective, and of the castle itself which is over 15 feet tall ... so tall, it made the trip from the Studio on its side on the bed of a truck. His sculpting skills were again needed when the original creosote timbers of **Casey Jr.'s** trestles were hidden beneath the "stonework" that now supports the track.



Cinderella's Chateau, with its manicured grounds, sits in a lovely pastoral setting, below the castle.

Some of Ken Anderson's team at work on Alice's Cottage, and on one of the Old Mills, in 1956.That's Ken in the Hawaiian shirt ...

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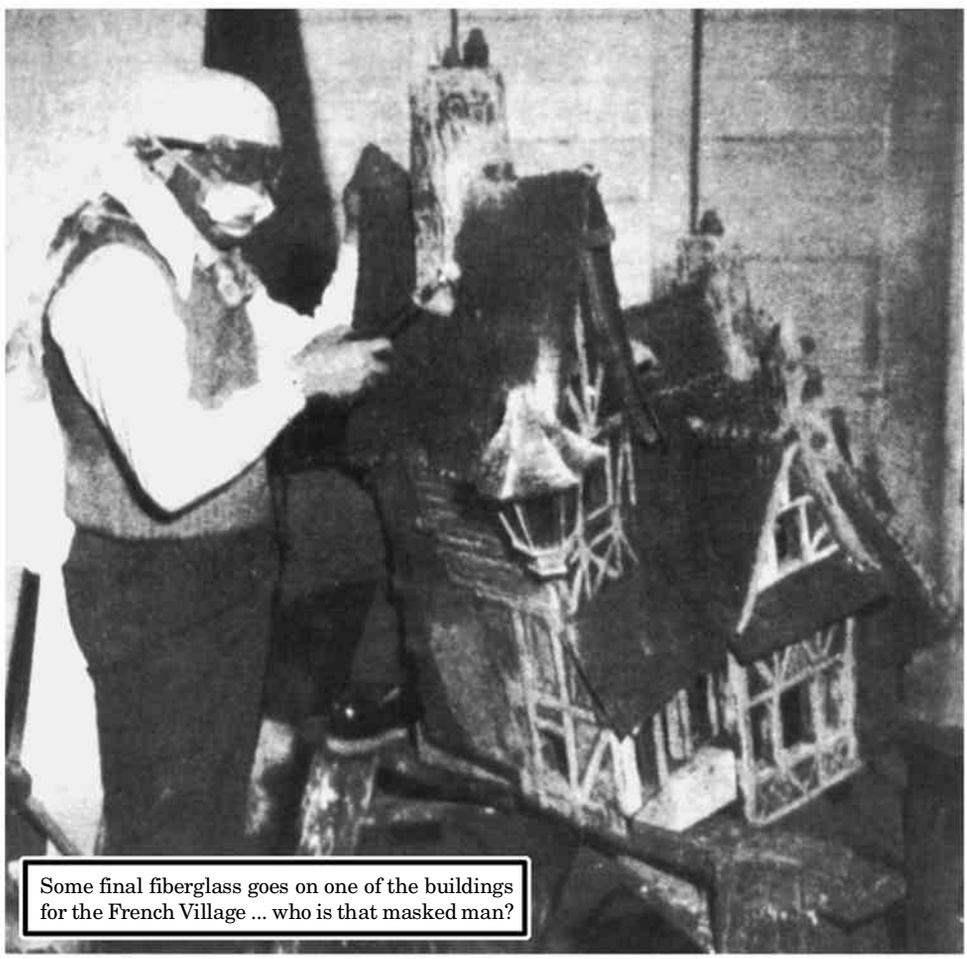
Ken Anderson was challenged by the necessity of integrating the new **Storybook Land** scenes into the existing configuration of canals and **Casey Jr.** track plan. The miniatures placed in the Disney dioramas were designed and finished "in the round" so that they would tell their fairy tales to all **Storybook Land** guests, whether viewed from a boat or a train. **Casey Jr.'s** higher perspective (and the fact that it mainly circles the attraction) lets us view angles of the scenes invisible to the passengers of the boats. The variegated colors of the hedgerows surrounding the Three Old Mills are an example of this, as is the view over the Alps of Gepetto's Village from the uphill end of the cobblestone lane. A ride in the **Canal Boats** affords a closer and slower paced look at the individual scenes.



Some final fiberglass goes on one of the buildings for the French Village ... who is that masked man?

Only a few of the buildings created for **Storybook Land** had fully developed counterparts in the original animated films to indicate style and design. Ken and his team used these rare examples as guides for the ride's more fully realized scenes such as the Seven Dwarf's Cottage and its site near their Diamond Mine ... or Gepetto's complex and beautiful village. Much of the success and effectiveness of the **Storybook Land's** tableaus are due to this wealth of three-dimensional detail designed and built into each square foot of the ride.

The **Dutch Boat** flotilla has expanded from an original 12 boats to 14, and each one carries its own identifying name painted on the stern. Disney ladies of legend like *Aurora*, *Cinderella*, *Katrina* and *Wendy* have shared their names with **Canal Boats** since opening. The remaining vessels, which once bore titles of more eclectic origin like *Lady of Shallot*, *Nellie Bly*, *Annie Oakley* or *Bold Lochinvar*, have traded these original names for Disney familiars. The boats, built for the Park's Opening by Robert Dorris Boat Works, were improved for the opening of **Storybook Land** in 1956. They were converted from gas outboard motors to electric and are individually powered by direct chain drive from the propeller shaft to a G.E. motor. There are five style variations in the boats. Some have teapots on the roofs of the cabins, others have two tillers or emphasize unique, miniature detail of stairs and doorways. The crafts, which are nearly 16 feet long, move along a submerged trolley and guide rail system similar to that used in the **Jungle Cruise** ride.

Millions of visitors, for 35 years, have boarded the pleasant and colorful **Dutch Canal Boats** and entered **Storybook Land** through Monstro's gaping mouth. The meandering waterways bring them near the familiar Disney scenes as charming "Dutch Girl" guides tell stories about the settings as if reading from a children's book. If guests were ever permitted to leave the boat at Gepetto's Village for a closer look, they would not be disappointed. Gepetto's Woodcarving Shoppe offers tiny toys through opalescent front windows and the mailbox with Pinocchio's name leaves no doubt who lives there. The curving and climbing lane passes colorful one and two story cottages of white stucco and stained beams ... their tiled and thatched roofs overhanging each other. The Alpine flavor of the town reflects the backdrop of snow-covered Swiss Alps and is seen in the many flowered windowboxes and colorfully painted borders around the doors and archways. The quaint church, with its tall bell tower, divides the wintry look of the mountains from the bright spring of the flowers and grassy slopes of the village.

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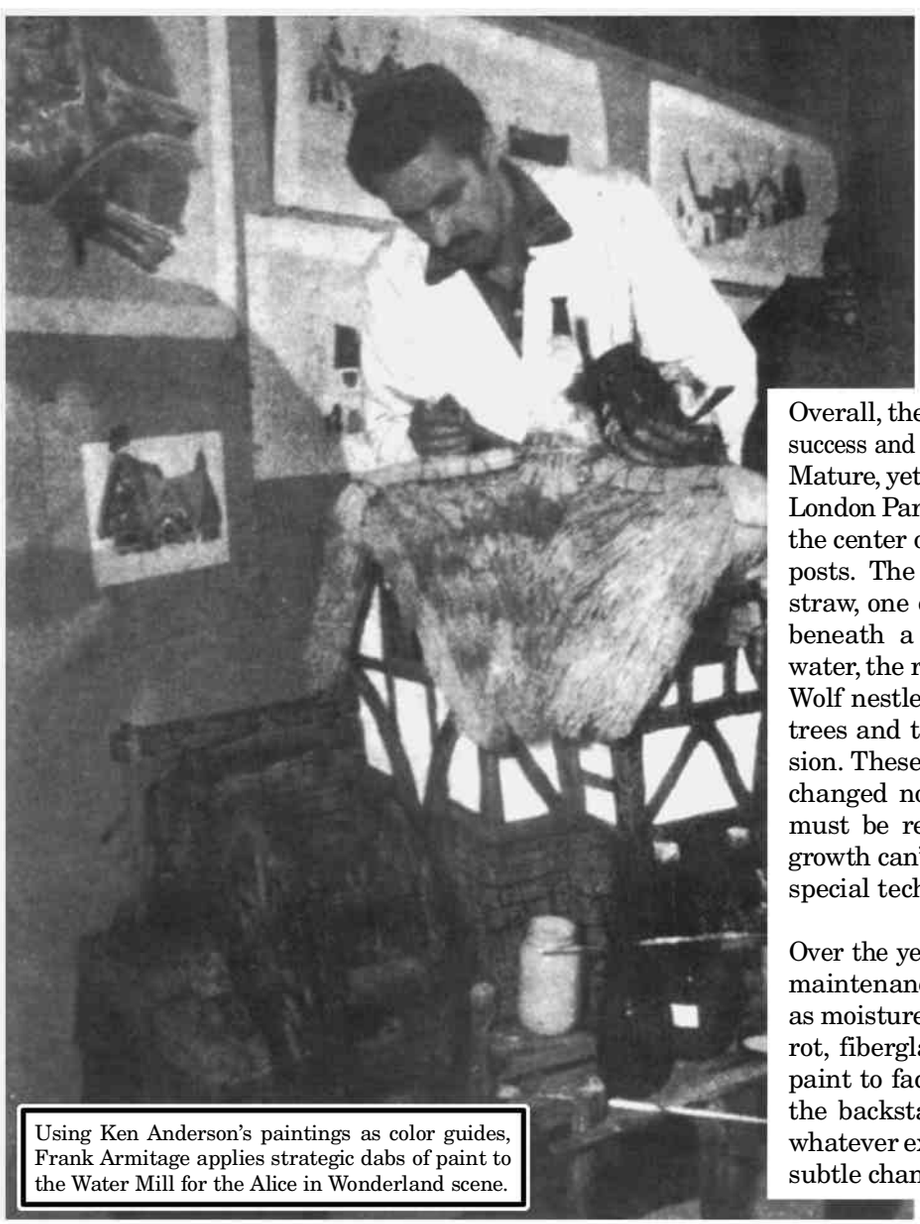
Storybook Land is famous as a showplace for miniaturized plantings of all kinds. Varieties have been chosen that have small leaves, twisted and gnarly trunks or are naturally slow growing. Many difficulties were overcome in this process. When, for example, they first selected the plants for the area around the Three Old Mills, it was suggested that small tulips would be appropriate. With help from his wife Polly Anderson and friend Les Hannible (a horticulturist from the Bay area), Ken located a variety of tulip of the proper dimension in New Zealand. Upon arrival the flowers were perfect, but they were supported by a stem 18 inches tall. Attempts were made to plant the bulbs deep in a hole so only the flowers were seen ... but the flowers died.

Near Alice's Cottage was the tree where Alice first met the White Rabbit. This photo was taken in the mid-60s ... both the mature little tree and the Pirate Ship in the background are now gone.



Using Ken Anderson's paintings as color guides, Frank Armitage applies strategic dabs of paint to the Water Mill for the Alice in Wonderland scene.

Overall, the lush, scaled-down vegetation is a great success and enhances the scenes of **Storybook Land**. Mature, yet tiny trees seem just right in Peter Pan's London Park island ... they decorate the pathway to the center of the park, near the benches and lamp-posts. The three homes of "Pig Island," one of straw, one of sticks and one of bricks, are shaded beneath a grove of two-foot "oaks." Across the water, the rocky opening to the cave of the Big Bad Wolf nestles at the base of a grassy hillside with trees and twisted shrubbery all in proper dimension. These important living show elements have changed noticeably over the years because they must be regularly trimmed or replaced if their growth can't be further retarded with Disneyland's special techniques.

Over the years many of the buildings have required maintenance and repair. Weather conditions such as moisture and heat have caused exposed wood to rot, fiberglass and plastic to crack and peel and paint to fade. Periodically, buildings have gone to the backstage Disneyland shops to be rebuilt to whatever extent is needed. This process has caused subtle changes (over the decades) that can be seen

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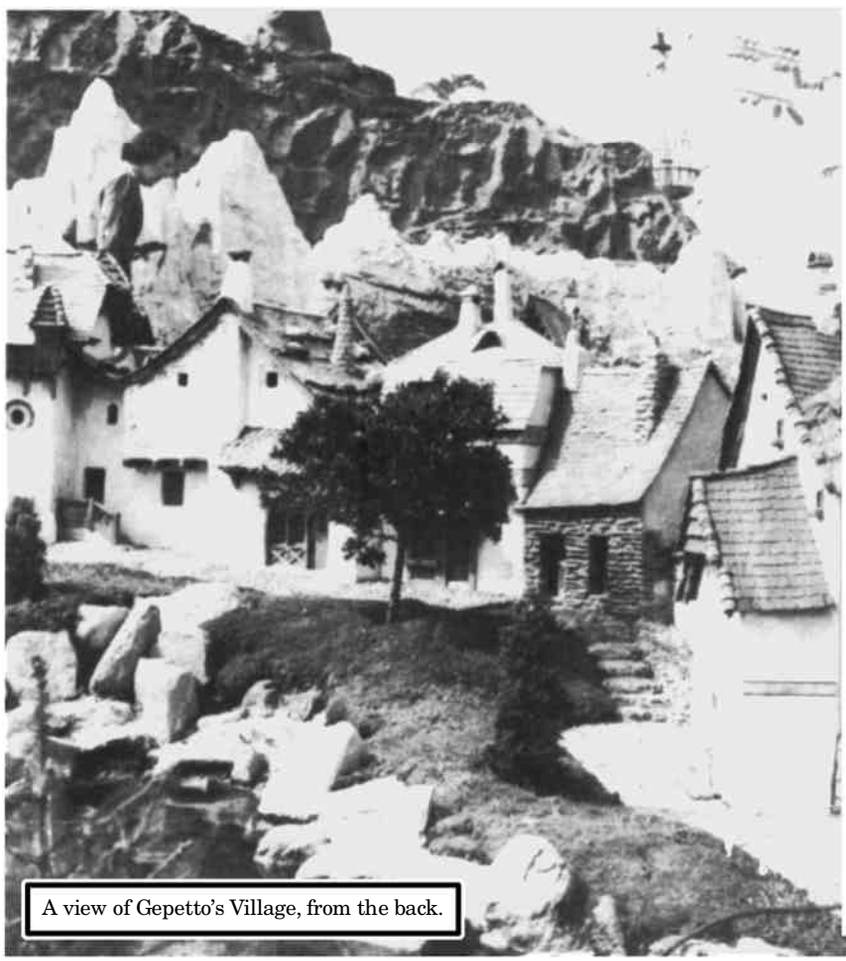
with a careful scrutiny of photos from different periods. Squared passageways have become arched, railings are installed or removed and roof lines have been modified. Disneyland artisans have applied their own "signature" as they have followed, but not necessarily duplicated the architectural elements of the prior structure.

Capturing most of the attention in the Alice in Wonderland scene is The Old Mill on the riverbank with its peaked thatch roof, exposed beams, stonework foundation, and revolving waterwheel. Rarely noticed, in the shadow of the formal English cathedral, is the cemetery, complete in every detail. A walkway leads to other elements of the Alice story, including her cottage and the White Rabbit's rabbit hole at the base of the tree. Alice's scene, with its bright sun and open, hilly terrain is in stark contrast to the Black Forest where the Seven Dwarfs live.

To establish the forest, evergreen trees of just the right scale were found in Van Damme Beach State Park in Northern California. The 100 year old trees had been naturally dwarfed by a shelf of limestone just a few inches below the surface of the soil. They were ideal, but they were on State Park property and were, therefore, protected. It was soon discovered that similarly dwarfed trees were growing on land adjacent to the State Park and were owned by a man who was happy to sell to Disney. The trees were planted in Anaheim under conditions that closely duplicated those of their native home. All but one survived the relocation and they thrived for years under the assumed name of The Black Forest.

Seven individual signs name the residents of the Dwarfs Cottage ... the wooden arrow points the way up the path.


A view of Gepetto's Village, from the back.

Guests viewing the Dwarf's Cottage area from the **Canal Boats** have a close look at the mailbox and the tiny seven-part signpost. The order and appearance of the names on this sign have changed over the years ... it once read Doc, Sneezy, Sleepy, Grumpy, Bashful, Happy and Dopey and each sign was a different color. The eye is drawn up the bank past the sign, across the little footbridge over the creek to the front door of the cozy and familiar cottage of the Seven Dwarfs. Off to the left is the footpath leading to the mine where the Dwarfs labored to gain precious stones while the Wicked Queen tempted Snow White with a delicious but deadly apple. There actually is a fallen log spanning the canyon over which the Dwarfs marched, singing "hi ho, hi ho, it's off to work we go ..." At one time, little statues of Snow White's forest friends gathered outside the cottage. Now they have disappeared along with many of the forest trees that outgrew this area.

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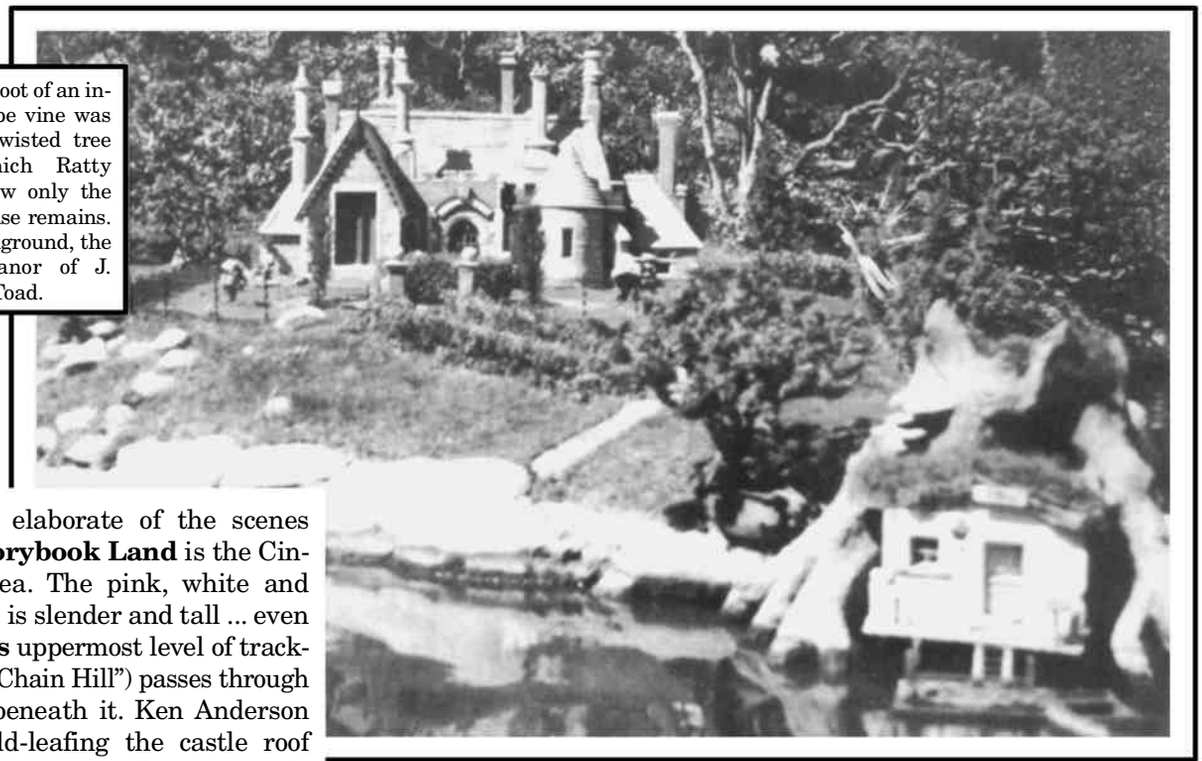
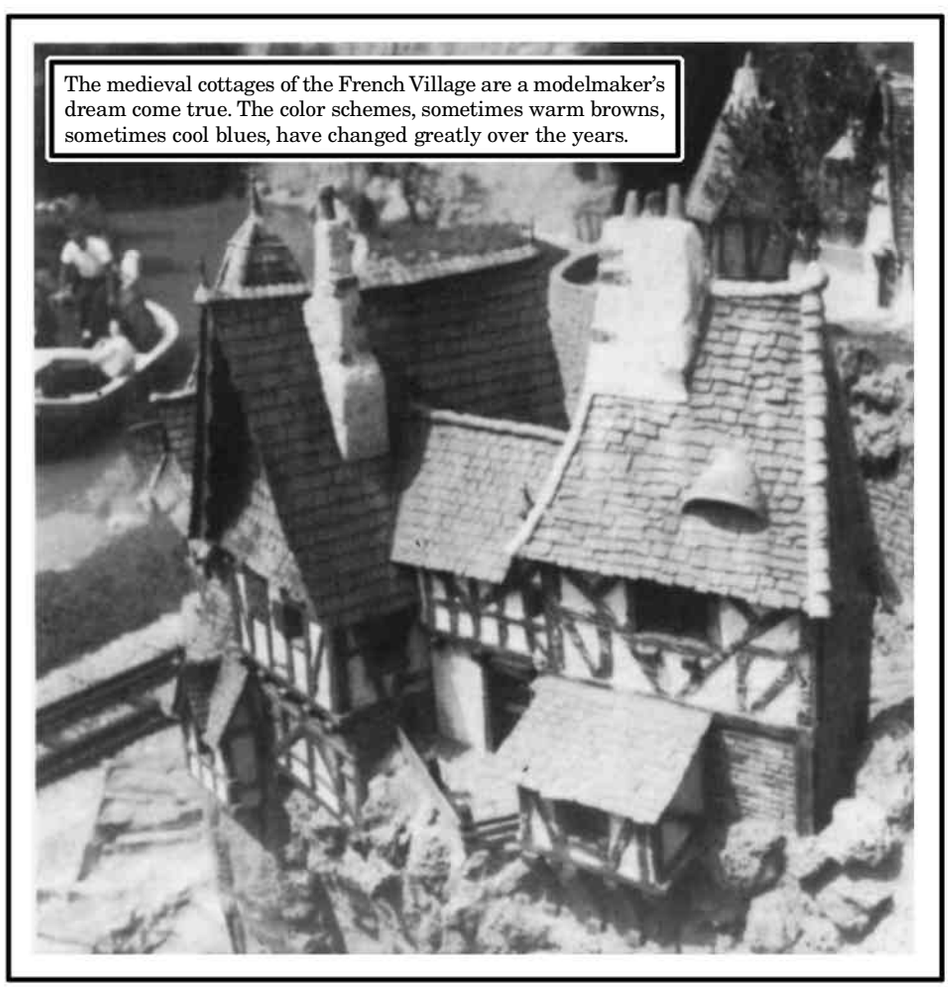


A gnarled root of an inverted grape vine was once the twisted tree under which Ratty lived ... now only the concrete base remains. In the background, the stately manor of J. Thaddeus Toad.

The most elaborate of the scenes within **Storybook Land** is the Cinderella area. The pink, white and gold castle is slender and tall ... even **Casey Jr's** uppermost level of trackage (near "Chain Hill") passes through a tunnel beneath it. Ken Anderson recalls gold-leafing the castle roof for the first time. The day was windy and as he applied the leafing (made of real 24 carrot gold) about half embellished the roof ... the rest wafted, in tiny irretrievable flakes, over the backstage pony corral. Far below the castle is a countryside filled with characteristic French dwellings and scenery including a windmill and vineyard at the water's edge. Beyond are the walls which encircle the grounds of the French Chateau where Cinderella's evil step-mother and sisters locked her in the tower. Above is the steep roadway, carved in the craggy cliffs, where visitors can clearly see Cinderella's "pumpkin coach," abandoned at the stroke of midnight as seen on the castle's clock tower. The French Village, where the Prince searched door-to-door for the owner of the glass slipper, clings in three tiers to the stone cliffs below the castle. Unseen by most are the elegant touches such as wrought iron banisters and balcony fencings, keystone archways, raingutters and downspouts, leaded glass windows and ornate weather vanes pointing skyward. The interplay of "natural" and hand-laid stonework makes the storybook village seem solid and believable, and these miniature buildings, in turn, emphasize the height and delicacy of the castle above.



The medieval cottages of the French Village are a modelmaker's dream come true. The color schemes, sometimes warm browns, sometimes cool blues, have changed greatly over the years.

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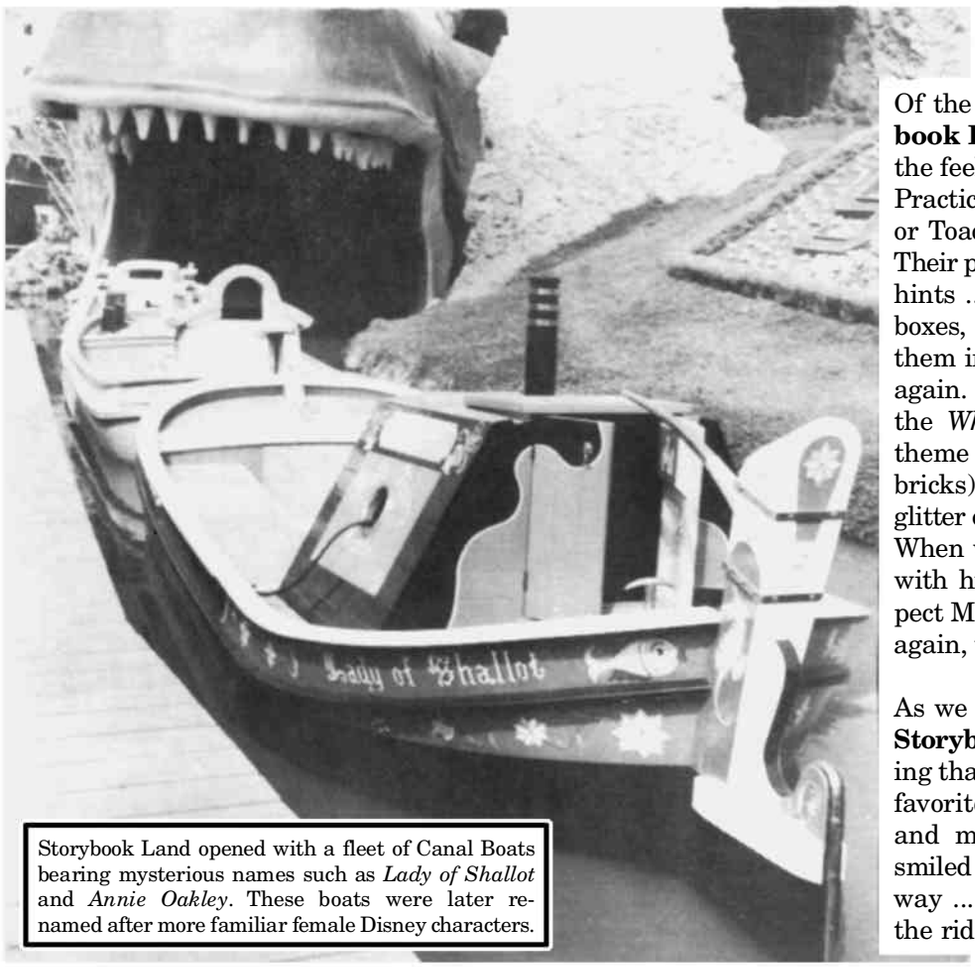
"Ratty is the caretaker for Mr. Toad's mansion, Toad Hall ... and cleaning those nine chimneys sure keeps him busy" is the familiar Tour Guide introduction to this scene. Toad Hall (the elegant English Manor in Toad's family for generations) is a jewel of red brick, stone and tile. Much castle styling, including fortifications, battlements and turrets guard the mansion's overlook of the lush gardens and the statues depicting Toad's recent adventures. Ratty's house, tucked under the roots of a large, rugged tree stump at the water's edge, is just around the bend from the home of Toad's closest friend, Mr. Mole. True to his species, Mole lives in a house burrowed beneath the riverbank ... a warm glowing light illuminates the single window, and a path leads down to a small wharf on the water. Mole's tiny boat is tied there ... and it moves gently to the wake of our passing **Canal Boat**.

Cobblestone streets, wrought iron railings and decorative painting are examples of the rich detail that make Gepetto's Village and the rest of Storybook Land seem so real.



Storybook Land opened with a fleet of Canal Boats bearing mysterious names such as *Lady of Shallot* and *Annie Oakley*. These boats were later renamed after more familiar female Disney characters.

Of the many special qualifies of **Storybook Land**, perhaps the most unique is the feeling that the Disney characters ... Practical Pig, Gepetto, The Seven Dwarfs or Toad ... are always just out of sight. Their presence is made evident with small hints ... their names on signs and mailboxes, tools or personal objects used by them in their daily lives wait to be used again. Sometimes we hear music (like the *Who's Afraid of the Big Bad Wolf* theme coming from within the house of bricks) or find other tangibles like the glitter of diamonds from the Dwarfs mine. When we see Mole's house lit invitingly, with his rowboat nearby, we almost expect Mole to emerge and join Ratty, once again, to help Toad out of trouble.

As we talked with Ken Anderson about **Storybook Land**, we mentioned this feeling that exists within the ride ... that our favorite Disney characters are near by and may appear at any moment. He smiled and said, "I'm glad it still feels that way ... that's exactly what we intended the ride to do ..."

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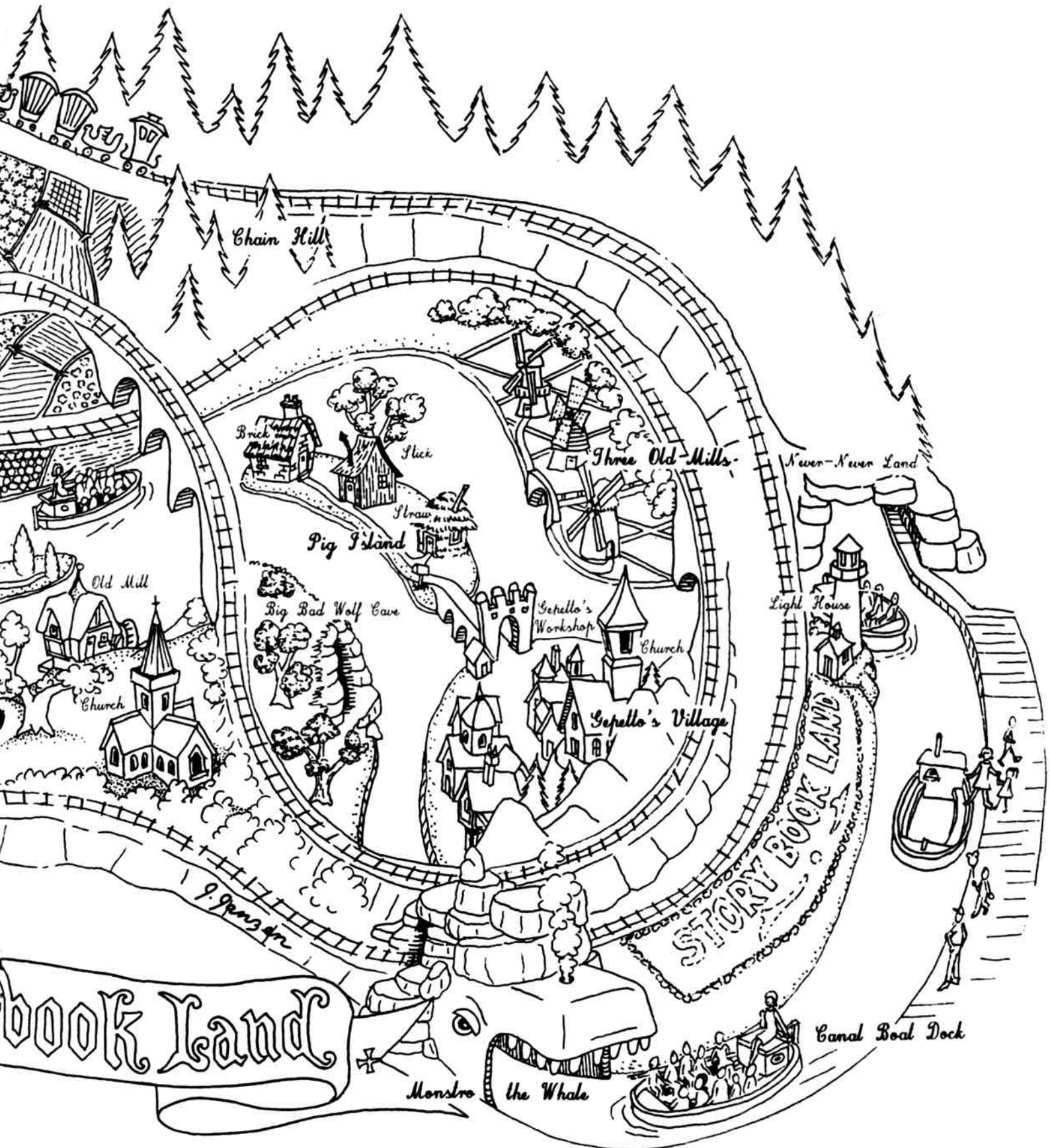

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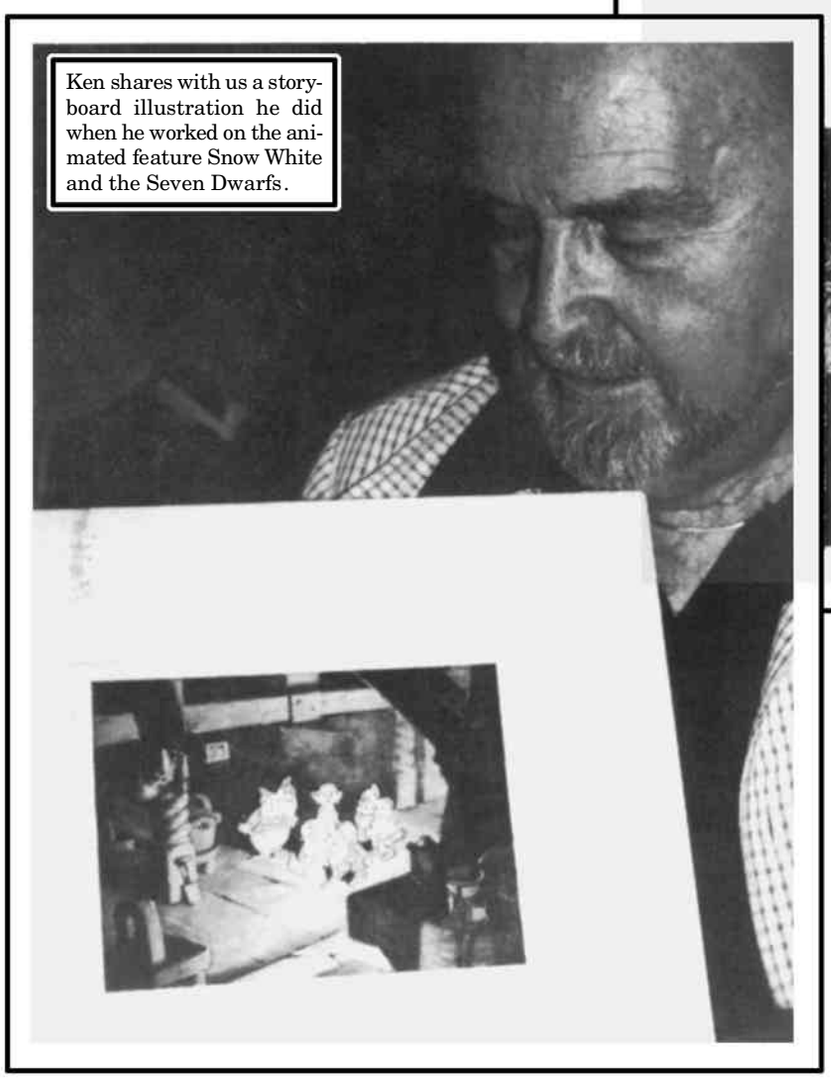
KEN ANDERSON

Ken Anderson joined Walt Disney's animation team on September 3, 1934, during a time of excitement and expansion at the Hyperion Studio. Early successes with both the Mickey Mouse "talkies" and the experimental *Silly Symphonies* were building momentum. New levels of accomplishment (and accolades) would soon be enjoyed by what was then Walt Disney Enterprises. The first film Ken worked on was a *Silly Symphony* entitled *Goddess of Spring* and he continued to make contributions, over the years, as designer, stylist and animator on most of the classic Disney films. With the completion of *Lady and the Tramp* in the early '50s, Walt offered him a unique (and secret) new assignment ...

Ken and Polly Anderson hold a recent Disneyland Gallery poster of his vintage concept artwork for Snow White's Scary Adventures.



Ken shares with us a storyboard illustration he did when he worked on the animated feature Snow White and the Seven Dwarfs.

Before beginning his career with Disney, Ken had worked as a set designer at Metro Goldwyn Mayer, and had a masters degree in Architecture. He had done architectural studies on a scholarship in France and Germany, and Walt Disney was aware of this early on ...he had seen the watercolors Ken had done while in Europe, and was very impressed. It was to be later, in the early '50s, that Walt Disney would select Ken to become the "first Disney em-

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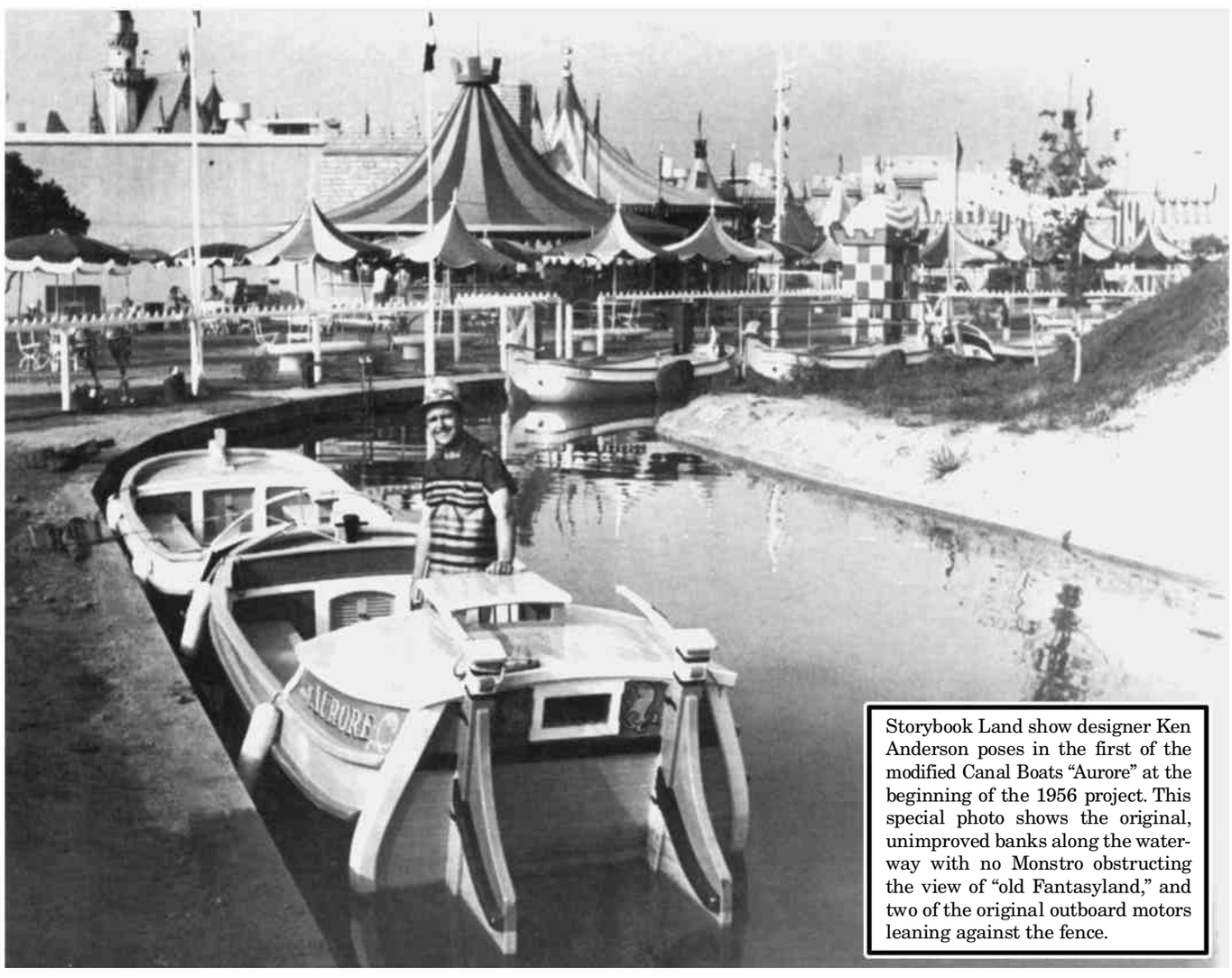
ployee to work on Disneyland." Walt had his Disneylandia project under wraps when he requisitioned Ken Anderson from the Studio payroll in order to work on it. Ken was paid out of Walt Disney's pocket for his work on these traditional American scenes, using the covers of old Saturday Evening Post magazines (done by Norman Rockwell) as inspiration.These early attempts at figural animation would evolve and combine with other ideas Walt Disney would later use in his 1955 masterpiece, Disneyland.

Ken Anderson was kept more than busy as the primary designer and builder of the Fantasyland area in 1954. **Peter Pan**, **Snow White**, and **Mr. Toad's Wild Ride** ... the "dark rides" which have always so effectively connected Disney's Fantasyland to his familiar animated films ... were designed and built by Ken Anderson.He was given responsibility at the last minute for the "great squid race" ... he worked 74 hours without sleep ... in hopes that the **20,000 Leagues Exhibit** might be ready for Opening Day. After the Park's first opening, Walt Disney asked him to remain involved, overseeing and improving the Fantasyland area for several years. He drove down to Disneyland every week,while working on *Sleeping Beauty* at the Studio. The delightful **Storybook Land** attraction was Ken's project, from start to finish, and he was asked by Walt to add the 1957 interior attraction to the **Sleeping Beauty Castle** (see Issue #10).

Ken's long career with the Disney Studio (after retirement he became a consultant to WED) consists of many accomplishments ... his whimsical and charming "old world" cottages, village streets and structures lend Disney magic to many motion pictures, up through his last film project *Pete's Dragon*. He has been a part of the Disney theme park effort in Florida and Tokyo, and has made recent contributions to Disneyland ... he was "show designer" for the New Fantasyland project. Without a doubt, the ornate and beautiful structural facades of today's Fantasyland are a fitting showcase for Ken's abilities.



Storybook Land show designer Ken Anderson poses in the first of the modified Canal Boats "Aurore" at the beginning of the 1956 project. This special photo shows the original, unimproved banks along the waterway with no Monstro obstructing the view of "old Fantasyland," and two of the original outboard motors leaning against the fence.

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CASTLE COMMENTS

With last issue's ***Sleeping Beauty Castle*** *story we attempted the entire 35 year history of one of Disneyland's landmark attractions ... and we've learned there's still a lot of information out there. Here are letters from friends who raise questions and provide answers about the* ***Castle*** *attraction from their perspective within various parts of the Disney organization. We appreciate their help in "filling in the cracks" ...*

... From John Waite, long-time Disneyland cast member and columnist for the Alumni Club magazine, The Disneylander.

"Another interesting issue from front to back with the articles well written ... don't know how you do it. I remember working at the Disney Studio when the **Sleeping Beauty Castle** walk-through was being worked on. They had a mock-up of a dark corridor set up on a sound stage, where when you touched the spindle of the spinning wheel, the walls and floor shook. They decided it was too scary for the attraction.I believe Yale Gracey was working on the special effects, at the time, for the "peek-ins." - John Waite/Buena Park, CA

... From Larry Nikolai, who has worked in Animatronics and in cartoon animation, now with Walt Disney Imagineering.

"I just received my much awaited copy of The 'E' Ticket #10 and as usual was thrilled to see what you had investigated this time. I realize now what a wealth of Park history there is to explore and set down for posterity's sake. And it must happen pretty soon while those who were involved in the early years are still available to us! I was really excited about your **Sleeping Beauty Castle** article, but I have to admit I was disappointed a little as well. Unless memory serves me wrong, there was a completely different attraction in there at Opening Day, and I was hoping to get a little more insight into what is just a vague childhood memory.

The original scenes were, as I remember, dimensional cutouts that were animated.There were also some special effect scenes which you touched on a bit, like the endless echoing well. I do remember that one distinctly, as well as a mirrored scene called *Dance of the Spinning Wheels* which was a turntable with the wheels on it that was surrounded by mirrors, making them appear as a multitude of the instruments in a dizzying dance. I also recall the scene of the *Burning of the Spinning Wheels* that consisted of a multi-dimensional series of flats with a lighted burning effect down in the courtyard. Also, the Prince kissing Aurora was a much bigger version,done again in flats. When the cutout of Prince Philip leaned over and kissed the cutout of Aurora, she fluttered her eyelids and opened them.

All of these scenes were done very much in the style of Eyvind Earle, and they looked like window-box displays. And thank you for mentioning the

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"goon peep show!" I guess I wasn't remembering a dream after all, although I remembered the scenes as animated goons that rushed toward you when you looked through the keyhole of a door. Maybe that part was just my overactive imagination!

The old exhibit must have come out some time in the early '60s, as I don't really have a strong memory of it. The new scenes were built by the Park's decorating department (they do the Main Street windows) and were installed sometime in the mid to late '70s. I'm certain that they are not the originals from 1957, although they do seem to follow the same basic show sequence. Maybe David Mumford could help on this one ... I'm still relatively new at WDI and I still have some trouble locating historical references there. I did, however, manage to buy a slightly dog-eared copy of that free full color handout, and I'm looking at it now. Look in the middle of your copy, and you'll see some of the scenes I have been describing. There's the courtyard with the burning spinning wheels, and the one of Aurora asleep had a softly falling sparkling effect like the lightning in this picture. And the one of Maleficent's dungeon shows another effect of demons rising into the air. Now that I see them again, I realize that the pictures in this book are exactly what the original windows looked like! These are not scenes from the movie production ... they are the actual original exhibit scenes!

Please don't take any of this as a criticism of your work. On the contrary, every one of your issues releases a flood of childhood memories in me, and it brings it all back again in a way that is difficult to explain. I really hope I can pass this heritage on to my three kids. I greatly admire what you are doing here, and look forward to each and every issue." - Larry Nikolai/ Valencia, CA

... David Mumford has written articles on Disneyland's past for publications like "W.D.Eye" and "Starlog." His work at Walt Disney Imagineering often involves a knowledge of Park history and he shares this through participation (as a speaker) at the Disney conventions. He's a "charter reader" of our fanzine, and once again he has helped with "lost" information:

"Dear Jack and Leon ... congratulations on another wonderful issue of The 'E' Ticket. I was impressed with the amount of detail in the article on **Sleeping Beauty Castle**. However, I did feel you only touched upon the fact that the existing dioramas were completely different when the attraction first opened.Instead of being "Emporium-like" window displays, they were a series of plywood cut-out window flats. Also, because the *Sleeping Beauty* film was still in production when the walk-thru was designed (in 1957), some of attraction designer Ken Anderson's dioramas were quite a bit different from the actual movie later released in 1959. Using your numbering system, here is a description of the original scenes:

Scene 1 - Burning of every Spinning Wheel in the Kingdom
Scene 2 - Three Fairies watching over the little Princess night and day
Scene 3 - Maleficent's curse comes to pass (the Princess has touched the spinning wheel)
Scene 4 - Main Hall with sleeping spell cast on family and friends
Scene 5 - Princess Aurora asleep under the curse
Scene 6 - Meet Maleficent's demons
Scene 7 - Demons flying throughout air from Maleficent's Castle to King Stephen's Castle
Scene 8 - Bottomless Pit (echo chamber)
Scene 9 - Maleficent celebrates the triumph of evil
Scene 10 - Waltz of the Spinning Wheel
Scene 11 - Love's first kiss

During my research, I discovered that the scene '*Meet Maleficent's Demons* apparently was a last minute "temporary" display. The original plans show that instead of peeping through keyholes to see the goons, guests were to wander out onto the rear balcony for a view of Fantasyland.They would then re-enter the **Castle** for the second series of dioramas. I can only as-

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sume that there was some last minute building code problems with guests on the roof, or perhaps Walt disliked guests going in and out of daylight during the attraction. *Meet Maleficent's Demons* was removed from the castle sometime in the 1960s.

In 1977, the plywood flats window scenes were replaced with the "doll" displays for two reasons. One was to make the attraction tell a story closer to the completed film. The other reason was an attempt to increase the sophistication of the attraction which had been eclipsed by newer Audio Animatronics shows.

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In a conversation with Ken Anderson, he was very proud of the original attraction, in that he had pioneered many illusions that would eventually be used in future Disney attractions. For example, the little fairies would appear to magically float over the princess' cradle using the same technology that would create the ghost effect in the Haunted Mansion ballroom. The "Waltz of the Spinning Wheels" appeared to be an endless chamber of countless spinning wheels much like the **Haunted Mansion's** endless hallway.

Being one of the amateur Park historians you refer to in your article, I hope you find these additional pieces of information help to add to the legend of Walt Disney's **Sleeping Beauty Castle**." - David Mumford/Glendale, CA

... Roberta Brubaker, a Supervisor in Disneyland's Sound Department, is one of the most enthusiastic Disney fans we know. She has a special place in her heart for anything to do with Walt Disney's Sleeping Beauty:

"Dear 'E' Ticket ... Thank you so much for doing an article about my favorite Disneyland attraction: the **Sleeping Beauty Castle**. When I was hired ('cast') in the 'role' of maintenance technician 10 years ago to be part of the crew who fix the sound, lighting and special effects in Disneyland, working in the **Castle** was literally a childhood dream come true.

Years ago, while working in the **Castle** I found, stuffed in the back of one of the scenes, a 3 foot tall plywood cutout of Maleficent. I dragged it out and cleaned it up and WOW ... beautiful! Painted in dark, subtle hues, the figure showed the back of our favorite Evil Fairy with Diablo the Raven on her shoulder, his wings being slowly flapped by a small motor mechanism. The figure did not belong in any of the existing attraction, but possibly was part of an earlier show. I begged to be allowed to keep her, but heads were gravely shaken and Maleficent was made to disappear. I never saw her again.Alas.

Now I supervise some of the talented magicians who keep the Park looking, and sounding, good. After reading the **Castle** article, we had to go check some of it out. We found behind the large barred arch door on the top floor, three of the barrels you described with the "goon peep show." They are still there living magically behind the walls. If you look at the outside of the **Castle** (from the **Carrousel**) at the arched windows, the three yellow lights are each resting on one of those barrels.

Inside, on the top level, behind the forbidding chain and locked door, once stood the tape machines for the **Castle** music, but these have since been moved to a better place deeper inside Fantasyland. If one were to walk through the door, and make 2 sharp right turns, one would be facing a door which opens onto nothing. Actually it is the other side of the brick work to the left of the large, barred arch door. I am told that a part of the **Castle** tour took guests through these doors and outside to overlook Fantasyland.

Inside of Scene 8, where the echo chamber you describe used to be, dangles a microphone cable, where presumably the endless tape machine was connected.

We have tried over the years to improve the show in the **Castle**, using fiber optics, shimmering new fabrics and more effective lighting. (We still can't get that darned Vortex to work right all the time ... any ideas?) It seems that the **Castle** has been getting better over the years, but it is in a different league from the newest high-tech Audio-Animatronics. This is, of course, how it should be. The **Castle** walk-through gives us a taste of how Disneyland might have looked 35 years ago ... I hope we are not asked to change it too much.

I was born the same year the *Sleeping Beauty* feature was released so the recollections in your **Castle** article, as well as the rest of The 'E' Tickets, are not personal memories, but cherished histories for me. As I drive around the Park at night (my license reads "MALFONT") I can only imagine what it was like to be there 35 years ago when the **Sleeping Beauty Castle** was new. Thank you 'E' Ticket!" - Roberta Brubaker/Anaheim, CA

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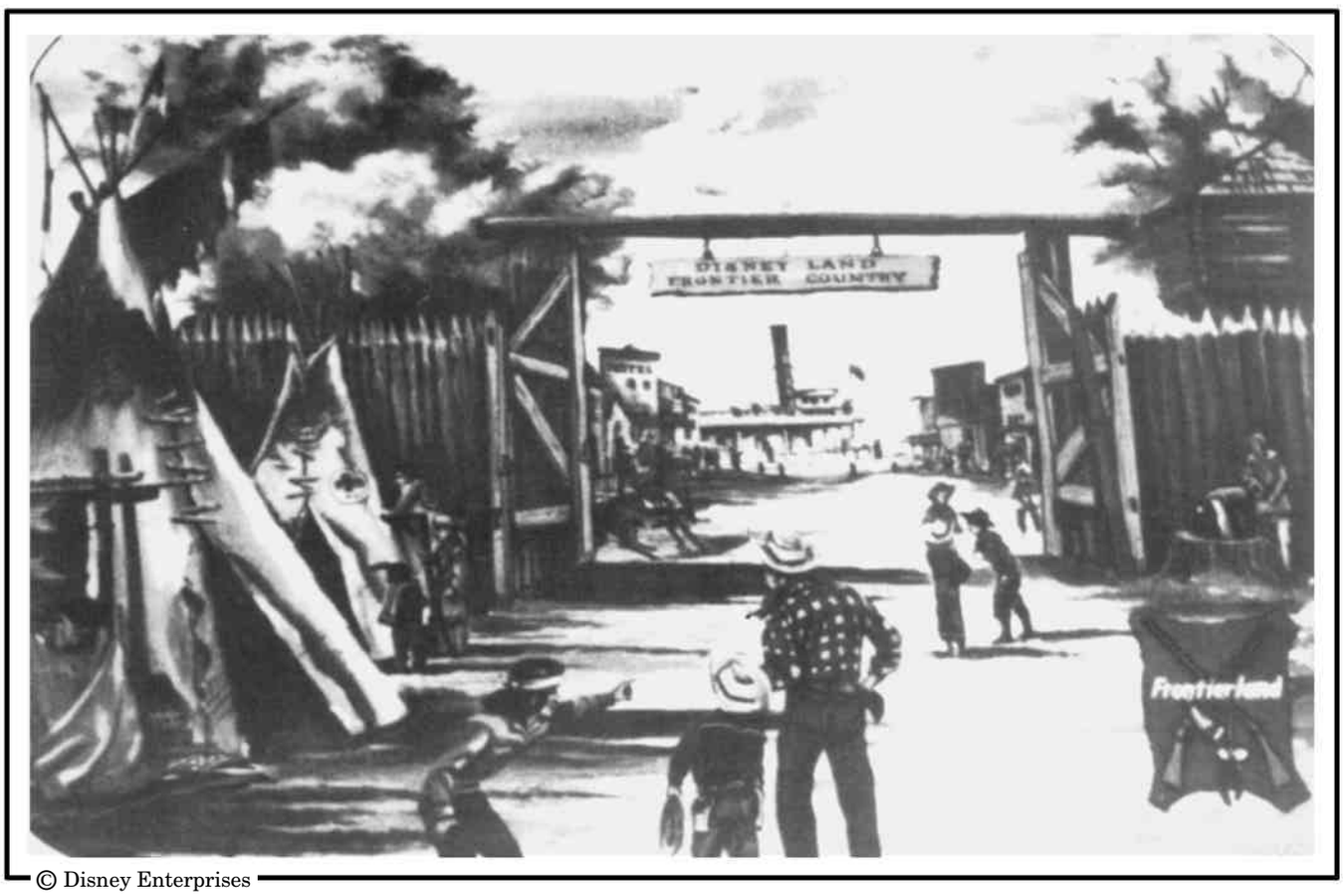
WALT DISNEY'S "HUB" AT DISNEYLAND

A Minor Mystery

by Leon J. Janzen

Much has been written about the many innovations pioneered by Walt Disney with the opening of Disneyland. His use of the dramatic **Sleeping Beauty Castle** as the "carrot" (he used the carnival showman's term "wienie") to draw visitors down Main Street and into a central hub within the Park is well documented. But, as Walt and his team of designers took the idea further ... as they planned that Disneyland's first guests would pause below the **Castle**, then proceed throughout the Park ... what did they envision at that point? A close look at the changes and compromises found in the earliest published drawings of the Magic Kingdom can raise questions (from our perspective as fans ...) about the development of the Park's layout, and the famed hub concept, prior to the Park actually opening. The various questions form a minor mystery about Disneyland's famous hub...

Even today, as we stand in the park-like center below **Sleeping Beauty Castle**, our impressions are of Disneyland's symmetrical perfection ... right? Like the points of a compass, Fantasyland's **Castle** is North, Tomorrowland is on the right (East), Frontierland is on the left (West) with Main Street behind us, due South. But, something seems to be missing ... it's Adventureland, tucked in like an afterthought to our lower left. We've probably all noticed Adventureland's curious location, but never given it much thought. We invariably enter the other "lands"through their front doors (especially Fantasyland) but we often slide casually down to the **Jungle Cruise** from the **Davy Crockett Frontier Arcade**. It's almost as if the Park planners found it necessary to bump this "land" over to make room for Main Street and the Park entrance. There are other questions about Adventureland's location...



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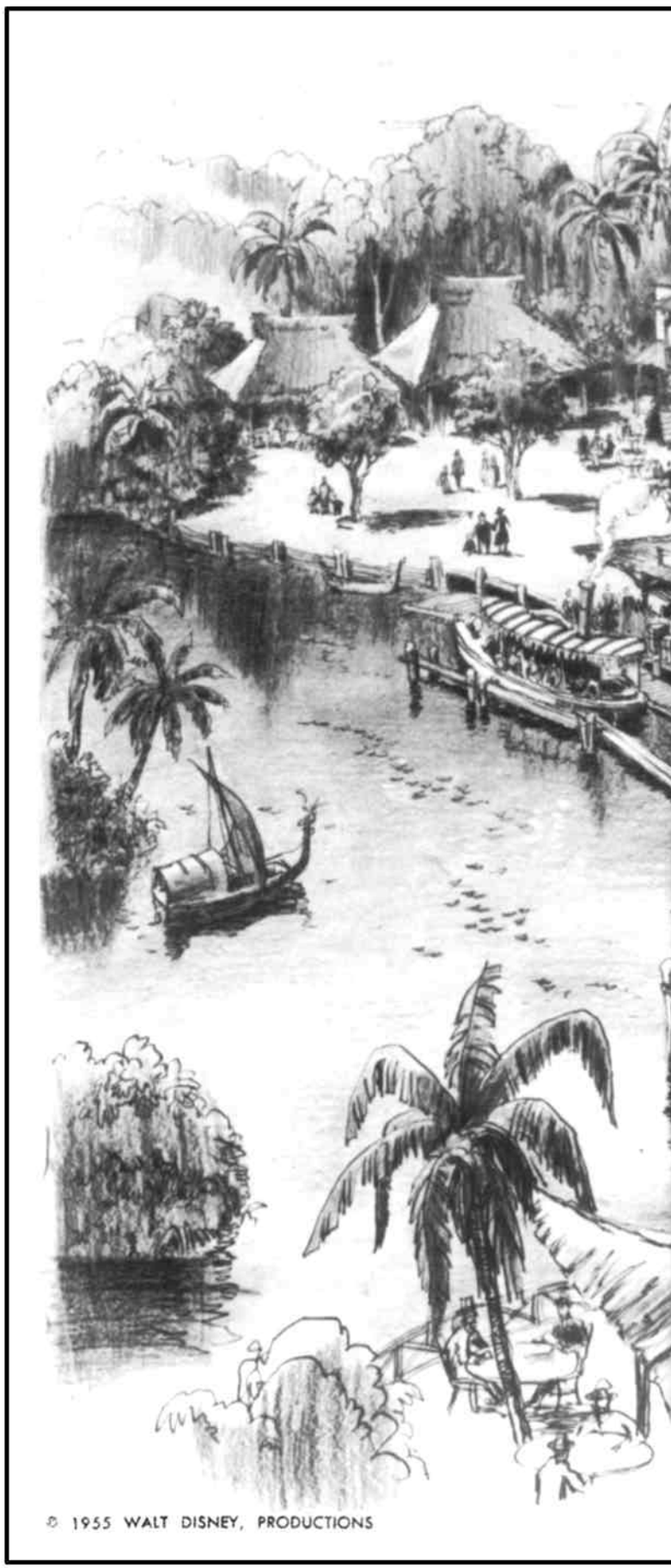
The "carrot"idea, an outgrowth of Disney's film industry experience and awareness of "marquee value," influenced the way Disneyland's realms were styled in the planning stages. Once the **Castle** had attracted Disneyland's first guests from Main Street into the park-like central hub, they were to then be lured toward Tomorrowland by the dominant image of the **TWA Moonliner Rocket** ... or into Frontierland by the distant sight of the **Mark Twain** sternwheeler moored beyond the stockade gates. It seems that Adventureland was the exception in how it was dealt with during planning. Herb Ryman's paintings (often seen in photos of Walt introducing his new theme park) visualize these "land" entrances ... with the **Rocket**, the **Steamboat**, the **Castle** ... as if from the hub. Adventureland, however, is depicted in the artwork from an overhead viewpoint. The Jungle Rivers of the World, the "explorer's launches," the docking area and Bazaar are all visualized as if from an airplane, and not as if viewed through its gate, like the other "lands" on the hub.

As the immense undertaking of creating Disneyland moved from the realm of ideas to the reality of construction, there must have been many compromises made for practical reasons. Initial plans were changed and expanded as necessary. The earlier drawings of Walt's "kiddie park" in Burbank did anticipate the **Steam Train**, **Stagecoaches**, a **Showboat**, the **Castle**, **Skull Rock** ...even an Old Town and a New Town ... but not the **Jungle Cruise**. Adventureland's development as one of the major themed areas may have been later, since Herb Ryman's first 1953 rendering of the proposed Park gave no indication of a **Jungle Boat** ride either. Earliest ideas for this area included a boat ride down such American waterways as the Swanee River. Park designer Harper Goff helped this evolve into the **Jungle Rivers of the World** attraction we're familiar with, but the early plans involving American rivers may account for Adventureland being more accessible to Frontierland than to the Park's central hub. It's merely speculation, but a late decision to make this area a land" of its own, with tropical jungles instead of American rivers, would explain its atypical location in the Park.

Adventureland must have shaped up quickly, since two of the earliest television "progress reports" on ABC were devoted, not to Tomorrowland, Fantasyland or Frontierland, but to the tropical plantings and mechanized animals of Adventureland.The **Jungle Cruise** area, as we know it, seems to have been included late in the planning process but was one of the first Park themed areas to be visually promoted. Its also interesting to consider that Walt Disney matched the four realms of his new television program to his Anaheim theme park, but not to the four points on the hub. Main Street,a primary spoke on the hub, didn't make it,as a "land" to the television screen.



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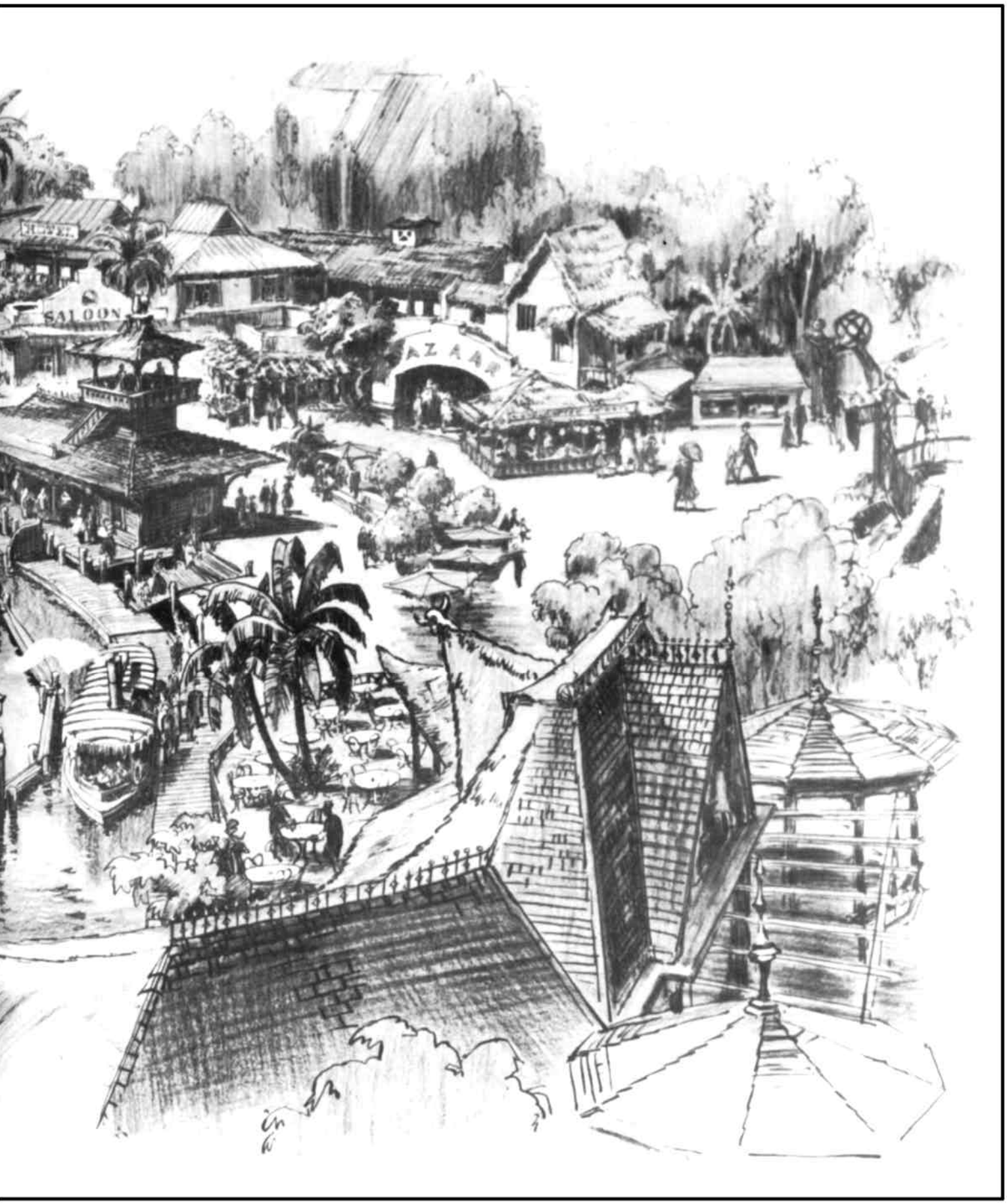

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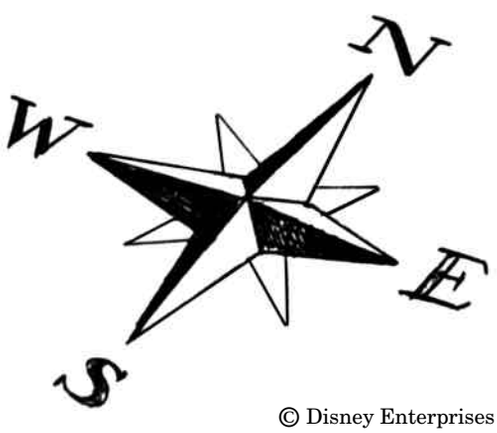
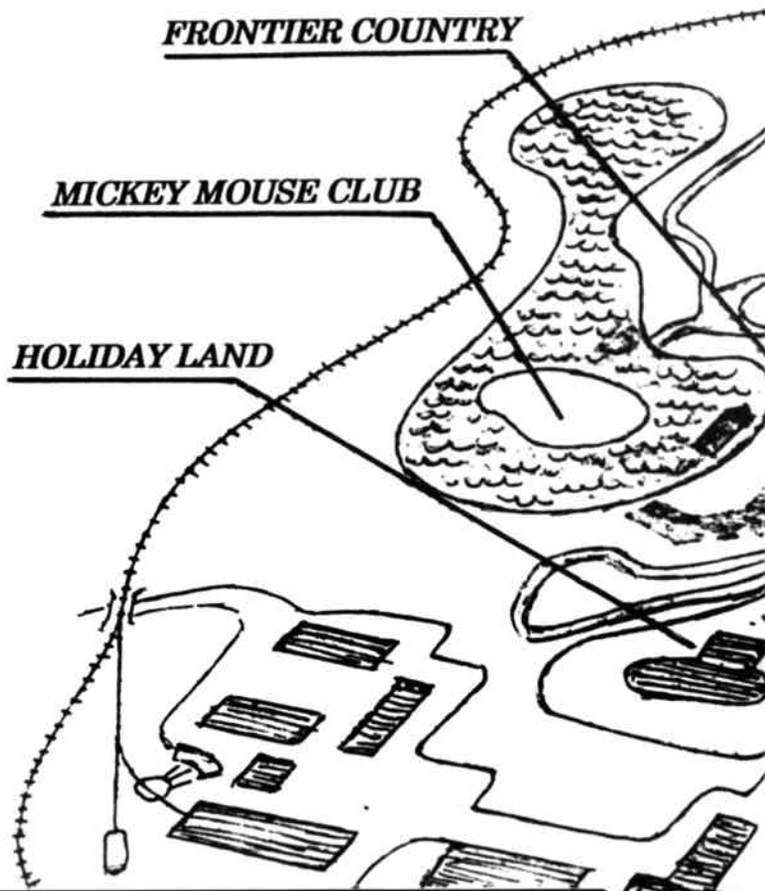
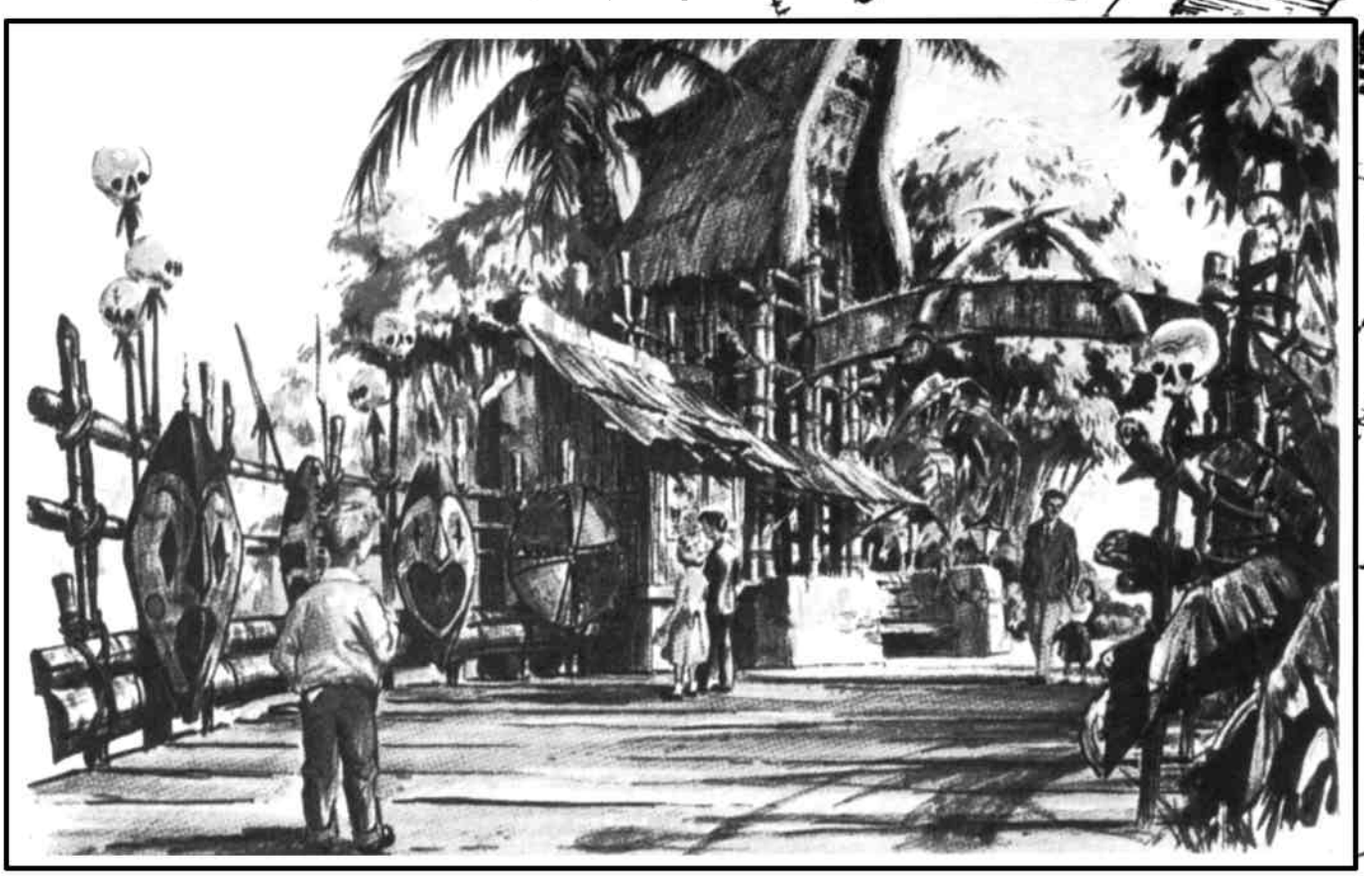
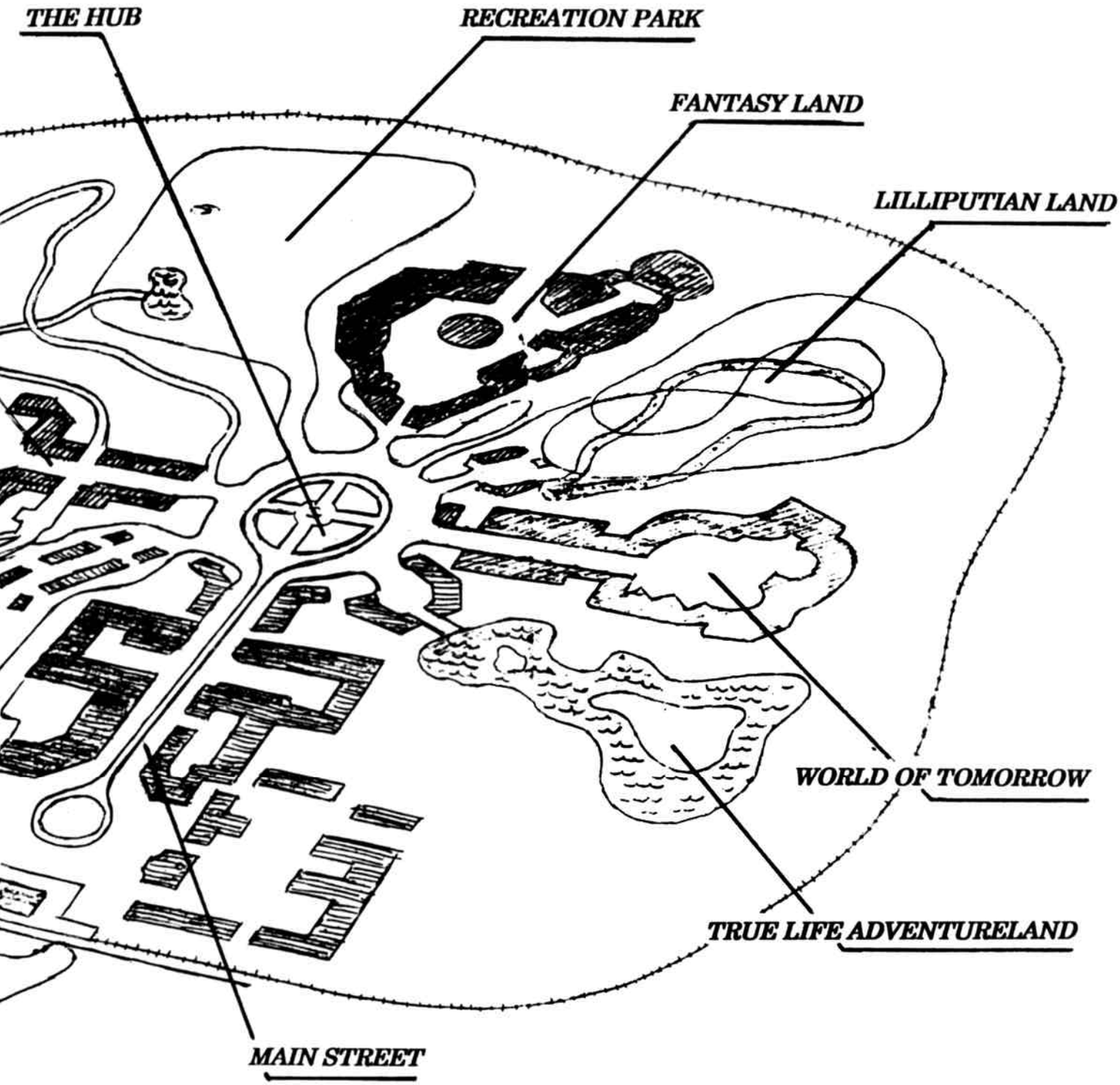
It seems clear that Disney's "central hub" idea, unique within the 1950s amusement park industry, was subjected to modification on an ongoing basis. With the reality of a Park open for business, **Sleeping Beauty Castle** dominated as the only effective "carrot"... the **Mark Twain** was not really visible from the hub, and the World Clock turned out to be the visitors first glimpse of Tomorrowland. Main Street became a "land" (with a Keystone Cop as its symbol) in the late '50s and Holidayland was never on the hub at all. Later "central hub" compromises included the planned (but never built) Edison Square and Liberty Street, which would have been entered from Main Street... and the **Matterhorn** area, sometimes listed as part of Tomorrowland, sometimes Fantasyland over the years. New Orleans Square and Bear Country, located deep within Frontierland, were too distant to be seen from the hub.





© Disney Enterprises





Adventureland's entrance, with the tall, leaning Polynesian hut,ivory tusks and human skulls did appear on some merchandise. Occasionally, over the years, visitors entering the hub from Main Street may have been lured down towards the **Jungle Cruise** by distant sounds of native war chants and audible trumpeting of African bull elephants. All this aside, it must have been decided early on that Adventureland's jungles, rivers, boats and animals had no single feature bold enough to compete with the "marquee value" of the entrances to the other "lands." The minor mystery still lingers ... why is the Adventureland entrance way down there ... ?

PRINT 11-29 BOOKMARKS SEARCH FIND THUMBNAILS H

MAIN STREET MAIL BOX

"The article on Walt Disney's backyard train was terrific. One question: What was his address on Carolwood? Also, I have a photo from December 1955 of a miniature of Sleeping Beauty Castle, approximately 2 feet tall, hanging above one of the Main Street shops (I believe it's Main Street). Do you know anything about this? Can't wait for Issue #11!" - D.A./San Francisco, CA

... we can't print the address here, David, but when we visited the neighborhood, our view was limited to an impenetrable ten foot wall of trees and bushes ...

"Although I am too young to remember many of the non-Disney parks you cover, I still find them interesting articles, and hope you continue doing them. Enclosed is $5 for Issue #11. I noticed that there wasn't room on the form to order future issues individually." - R.P./ Pasadena, CA

... one of the reasons we finally offered "4 issue" subscriptions was the cost and difficulty of keeping track of everybody one issue at a time. We now offer back issues separately, with the current issue as part of a subscription ...

"Issue #10 had information that can't be found anywhere else ... thanks for your efforts. I would love to see a story on Journey Through Inner Space, with a floorplan of the ride. It closed two weeks before I finally got to see Disneyland," - B.L./ Westbrook, ME

"I was very happy to have an insight into Walt Disney's personal life as well as his desire to make Disneyland the outstanding attraction it has always been. Issue #10 is the best of your publications. All three articles were completely enjoyable." - R.R./ Hamden, CT

"I haven't had time to peruse Issue #10 yet, but it looks interesting ... especially the attention paid to Walt Disney's backyard! How much of the equipment is still in use at Griffith Park? Are there any Disney connections with Travel Town? Probably not, but I would like to know where the Santa Fe train came from which runs around Travel Town. Keep digging up those details." - A.S.B./Manteca, CA

... The Los Angeles Live Steamers club began in Griffith Park in the late '50s after Walt's backyard operation had shut down. The track; switches and hardware is still there ... you pass a miniature switch tower with the name "Disney Junction" as you leave the yard, heading out on the main line ...

"I've received all the back issues available from you and I am quite pleased with the magazine. For suggestions I would like to see less on the other parks in the Los Angeles area ... let's make it a 'Disney only' magazine. The best part of The 'E' Ticket is reading about the old rides. How about a research story to determine if any of the rides or machinery still exists somewhere?" - C.W./Richmond, CA

... there's no doubt where our focus is ... Disneyland is the main point of all this. Walt's first and best theme park will always be 90% of our content. We include other "themed" amusements (like Knott's Berry Farm and P.O.P.) because we believe their development here in Los Angeles was part of the story and a little "salt and pepper" improves the mix ...

"Enjoyed Issue #10 (as usual). Walt's railroad was a treat but I especially liked the 'behind the scenes' story on Sleeping Beauty Castle ... would enjoy more like that. Thanks for including my comments in Mail Box. I'm really serious about the hardcover compilation of Disneyland's golden age. Any chance of that coming about? Wish I could help on the Lost Photo effort but my only trip to Disneyland was in 1958 at age eleven. I took only 8mm movies, no still photos!" - J.G./Birmingham,AL

... there are a number of people working on books. Van France has finished his personal account (he was helping run Disneyland from before Opening Day) and we expect to see it offered in the next issue of "Storyboard / The Art Of Laughter" magazine.

"Congratulations on Issue #10, your best yet! Of course, I'm a little biased towards trains. I collect both 'N' and 'G' scale model railroads and I am currently looking into LIVE STEAM. I recently toured Railroad Supply Corporation and saw the copied version of Walt's Lilly Belle. I'm considering purchasing one for a start!" - D.M.B./San Diego, CA

"Nice work on the Sleeping Beauty Castle and Carolwood Pacific stories. The look and feel of The 'E' Ticket has gotten smoother, more professional. You two should be commended. However, I'd personally prefer to see more in-depth interviews like your earlier pieces with Marc Davis and Rolly Crump." - J.H./Boxboro, MA

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THUMBNAILS BOOKMARKS 11-30

"The article on the C.P.R.R. was a great trip in time to 'post-war Walt' and how the miniature railroad was the 'roots' of Disneyland. It's almost as if you want stop Walt in his backyard and say, 'Hey! You've got Disneyland to build by 1955!' Ward Kimball's drawing is fun, too. The article on the Castle, with the pg. 6/pg. 8 overlay drawing, covered so much! I especially liked the account of moving windows, etc. over the years ... what a mysterious, neat place!" - P.N./El Macero, CA

"Any inclination to reprint the first few issues of The 'E' Ticket? I came on board a little late so I'm missing the early issues and can't find them anywhere. I'm sure you know from the ads in your magazine that other people are looking for them too." - J.T./Los Angeles, CA

... Our newest editions, The "E" Ticket 1991 Annual, combines some new material with the articles from Issues #4 and #5. We reprinted the articles from #1, #2 and #3 in the 1988 Annual which unfortunately is now also sold out. We've still got a few of Issue #6 on hand, along with the more recent issues ...

"Oops! You made a small mistake ... my copy of Issue #10 had a few blank pages. I also sent a check for another four issue subscription and the new Annual and got two copies of #10. Would you please see that my subscription extends with #14?" - B.C./Mission Hills, CA

"I love The 'E' Ticket ... please extend my subscription. My interest is in Disney: The 'Walt era.' I love the interviews with the people who worked with him." - R.R./ Akron, OH

... We've focused on the '50s and '60s within our pages for the same reasons. In regards to subscriptions, we're thankful for your orders, but we are unable to extend beyond the 4 issue time frame ... your "paid through" issue number appears on the Issue #11 mailing label. We'll be in touch with everybody when it's time to renew ... thanks for your enthusiasm! Sorry about the blank pages, Bill. If anybody else has a "problem issue" just let us know and well make good ...

"Issue #10 was very interesting. I enjoyed the Sleeping Beauty Castle segment greatly ... nice 'cut away' views. Keep them coming. Nice job on the Carolwood Pacific Railroad write-up. Until now I had never really heard much about the layout ... very helpful." - S.J./Forest Grove, OR

"I am very interested in old photos and any information about Knott's Berry Farm." - C.M./ Fullerton, CA

"Love your magazine! Please feature more interviews. One suggestion I have is that when you write about Disneyland rides and attractions that no longer exist, please say exactly where in the Park they were located. Exactly where was the 20,000 Leagues Under The Sea Exhibit? I think I recall it being where Star Tours is now. Where were the Flying Saucers located?" - D.K./Los Angeles, CA

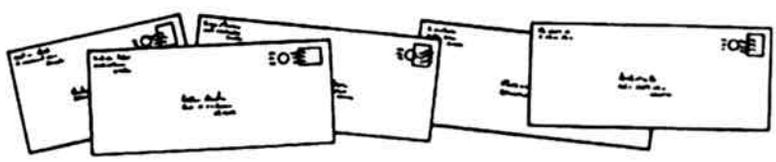
... Good point! Tomorrowland locations are tricky ... most of the landmarks in the old photos and postcards disappeared with the advent of the "new" Tomorrowland, and this "land" was later extended backstage. The space which was once (as you entered Tomorrowland) the Monsanto Hall of Chemistry, the 20,000 Leagues Exhibit, and Fun Photo is now Star Tours and the Character Shop. The Flying Saucers ride was located roughly in front of the current Space Mountain structure ...

"I enjoyed The 'E' Ticket. I would personally like to see an interview with the sculpture artist Blaine Gibson. Also, how about a feature artide on one of Disneyland's oldest attractions, Storybook Land? It seems to be a forgotten wonder." - P.E./Ryde, N.S.W. Australia

"Your Carolwood Pacific article is terrific ... the artist's rendering satisfied a curiosity I've had for years about the train's layout. Incidentally, Walt's backyard was an inspiration for my own. I've been the proud owner/builder of two rideable roller coasters now. My next project is a monorail! (I wish I had more land...) - K.P./Fremont, CA

"I'm glad I subscribed! Consider adding advertisements. I'd like to see what's out there and it helps to keep subscription costs down. I know many people are annoyed by ads but if they're for products I'm interested in, I'm all for them. Please don't limit yourself to the '50s and '60s. I'm interested in recent Disneyland history, future plans, and tips for current visitors. Could you give me more information about Disneyland Babylon?" - M.S./San Jose, CA

... other "mass circulation" magazines already do a good job announcing Disney Park current events. We're not frequent enough for paid advertising and it takes up a lot of room ... a recent "Disney" magazine had 28 pages of subject matter in a 50 page issue. Disneyland Babylon (so named because it reports on the "complete" spectrum of Disney news) is an unofficial fanzine produced on a very limited basis and hand-circulated between local fans. A free ad in the Emporium section might be a way to obtain copies ...



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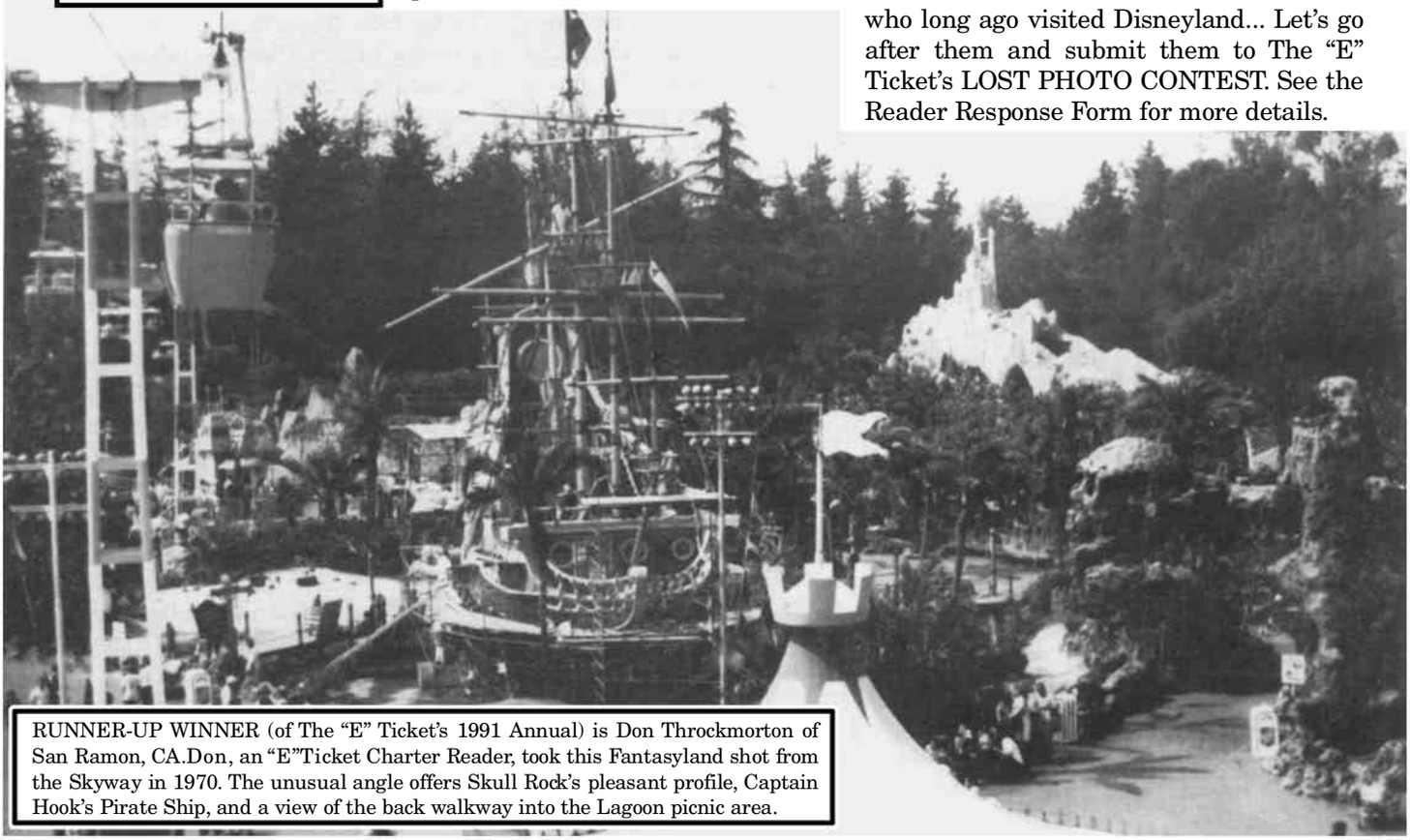
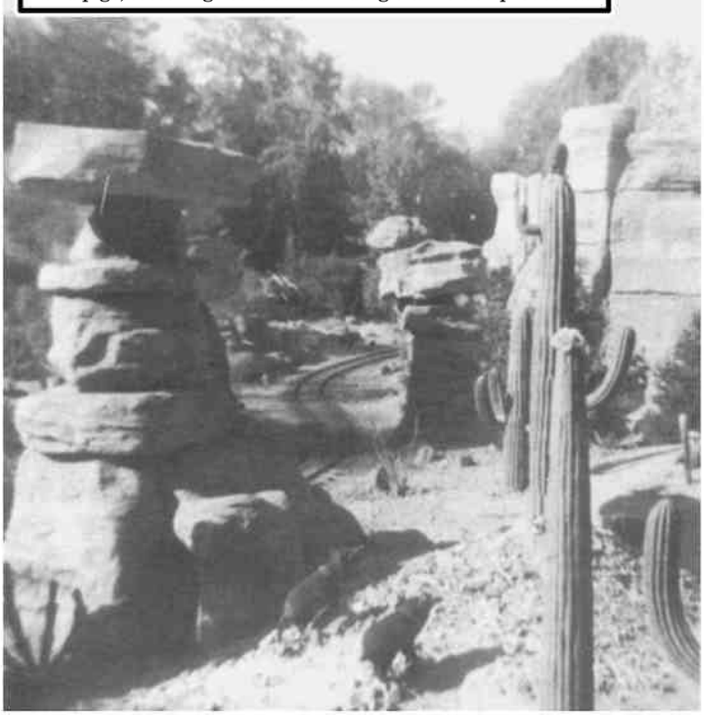
Lost Photo Contest

We've expanded the LOST PHOTO pages to include more of your photographs. We wish we had room to feature ALL the photos submitted ... thanks gang. Let's keep this going. There are still many amazing slides and photos of Disneyland (and other theme parks) hidden in closets, in shoe boxes and desk drawers, or in the hands of relatives who long ago visited Disneyland... Let's go after them and submit them to The "E" Ticket's LOST PHOTO CONTEST. See the Reader Response Form for more details.



RUNNER-UP WINNER (of The "E" Ticket's 1991 Annual) is Don Throckmorton of San Ramon, CA.Don, an "E"Ticket Charter Reader, took this Fantasyland shot from the Skyway in 1970. The unusual angle offers Skull Rock's pleasant profile, Captain Hook's Pirate Ship, and a view of the back walkway into the Lagoon picnic area.

RUNNER-UP WINNER (of a copy of The "E"Ticket's 1991 Annual) is ROSS PLESSET of Pasadena, CA. The Mine Train Through Nature's Wonderland once carried guests into America's Old West ... and this snapshot with cactus, wild pigs, teetering rocks and winding train track proves it...



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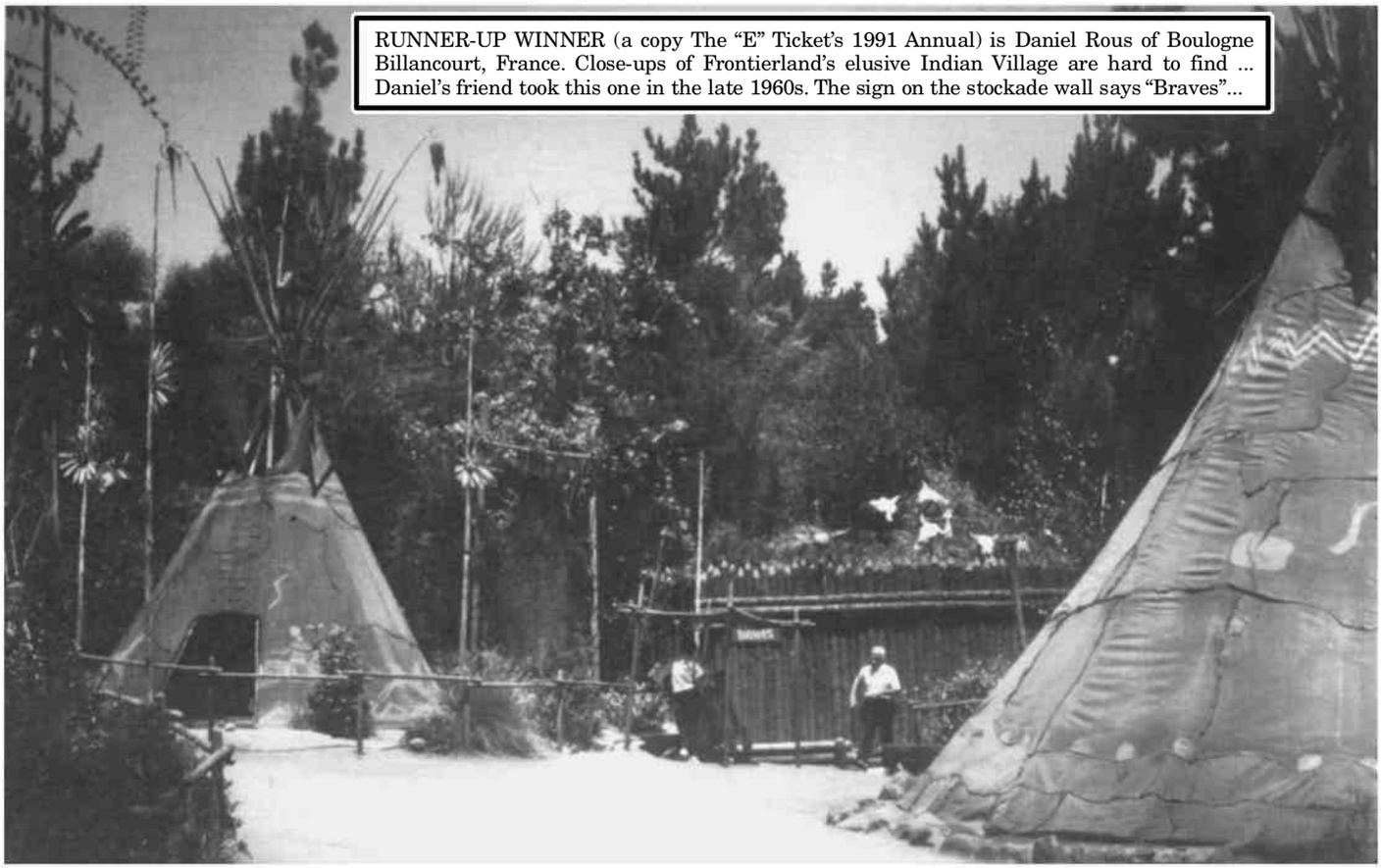
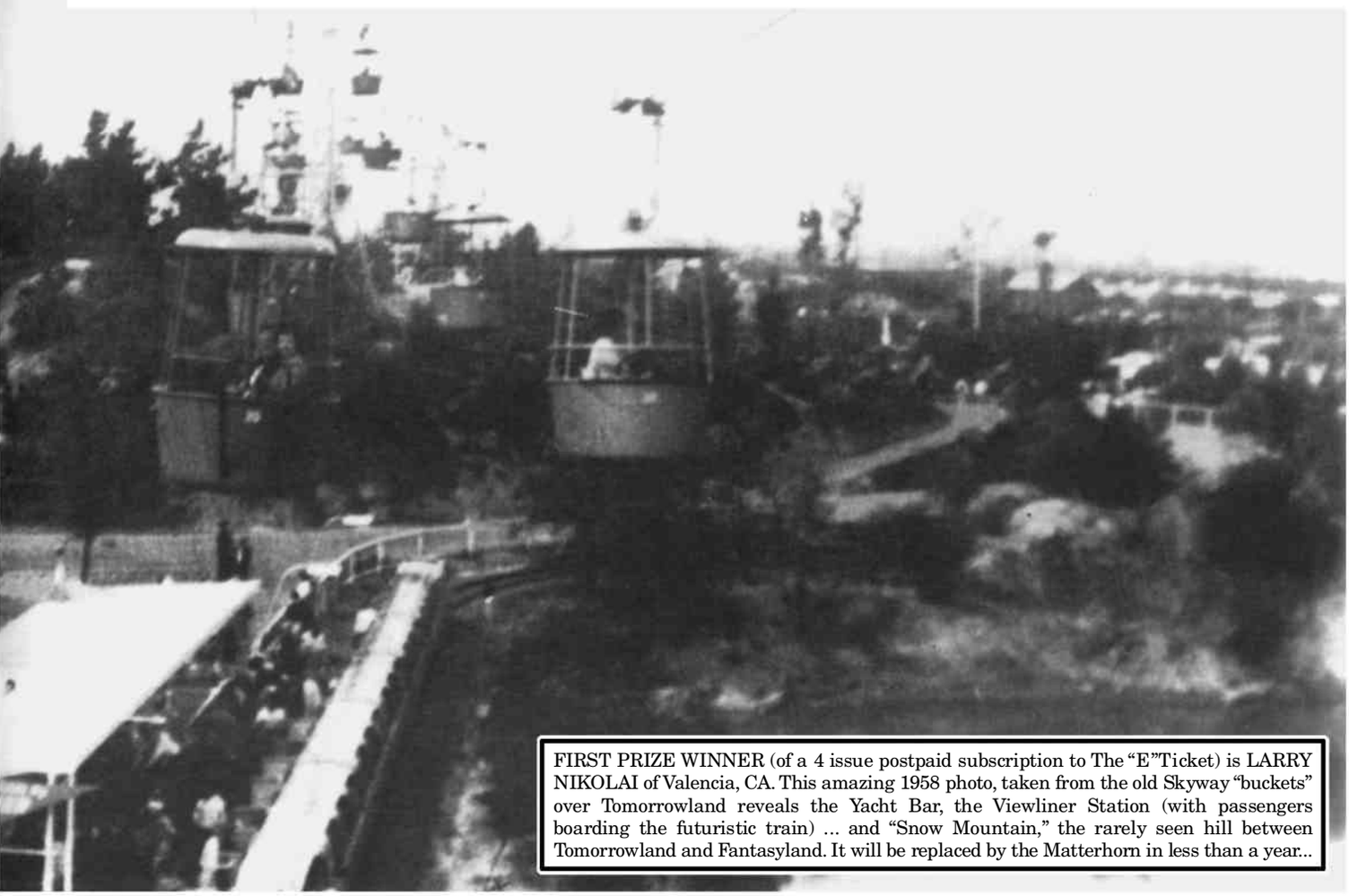


RUNNER-UP WINNER (a copy The "E" Ticket's 1991 Annual) is Daniel Rous of Boulogne Billancourt, France. Close-ups of Frontierland's elusive Indian Village are hard to find ... Daniel's friend took this one in the late 1960s. The sign on the stockade wall says "Braves"...



FIRST PRIZE WINNER (of a 4 issue postpaid subscription to The "E"Ticket) is LARRY NIKOLAI of Valencia, CA. This amazing 1958 photo, taken from the old Skyway "buckets" over Tomorrowland reveals the Yacht Bar, the Viewliner Station (with passengers boarding the futuristic train) ... and "Snow Mountain," the rarely seen hill between Tomorrowland and Fantasyland. It will be replaced by the Matterhorn in less than a year...

PRINT 11-33 BOOKMARKS SEARCH FIND THUMBNAILS H

The "E" Ticket EMPORIUM

WANTED - Monorail enthusiasts! See how Walt's vision of monorails for transit has come true in many places in the world. Write for a free sample newsletter.

WANTED - Xerox copies of Issues #1-#5 of The "E" Ticket and of the "1988 Annual." Will pay $5 plus postage for photocopy of each issue. Call or write before sending, please.

WANTED - An employee/cast member name tag from Disneyland or W.D.W. with the name "Jerry." Will pay reasonable price. If you have any information, write.

WANTED - Early copies of The "E" Ticket (#1 thru #5) and old Disneyland wall maps, souvenir guides 1955 to 1978.

WANTED - Miniature Locomotive Magazine, 1951 issue which features the Carolwood Pacific.

WANTED - 1957 Disneyland guidebook in VF to Mint condition. Please detail condition and advise price.

WANTED - Disneyland restaurant items, any and all. Also, any Disney designed military patches.

WANTED - Disneyland Souvenir Entrance Guides, Disneyland Tencennial button, D.L. costume patch "Disneyland Band," Issues #1 thru #5 of The "E" Ticket, Disneyland name tags "Craig" & "Linda," Disney's Guide to Disneyland 1961, 1963 and View-master reels.

WANTED - Reprints of early issues of The "E" Ticket wanted. Issues #1 through #5 and Annual #1 would be greatly appreciated.

WANTED - Disney employee badges: "Bob," "Patti," "Steven" or "Michael" and information concerning the Carousel at Magic Mountain Theme Park.

WANTED - Any info on these Disney television shows: "Kodak presents Disneyland '59" (6-15-59) and "Sounds of America" (2-17-61).

WANTED - VHS copy of "Disney Goes To The Fair" ('64/'65) Disney 1970 "Story of the Haunted Mansion" featuring the Osmonds on ride and "EPCOT Center Opening Celebration" (1982) hosted by Danny Kaye. Will pay $20 for each one.

WANTED - Postcards or photographs of "Baron Fun Frite's Castle" in Daytona Beach, Florida. Also Disneyland guidebook Summer '72 w/fireworks on cover, "Alice in Wonderland" Viewmasters (non-Disney).

WANTED - Information, pictures, memories of the "Flying Carpet" ride at Pacific Ocean Park. I rode it in the early '60s and can't remember a thing. Also, Mickey Mouse Annuals anyone wishes to sell.

WANTED - Grolier Christmas plates '81 and '82. Top dollar paid.

WANTED - Disneyland post cards, please send description and pricing.

WANTED - Disney pins and buttons, Disney employee badges with names of "Jan," "Janet" and "Terry."

WANTED - Disney related certificates, stock certificates, Mickey Mouse Club certificates, war bonds, etc.

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THUMBNAILS BOOKMARKS 11-34

WANTED - Early issues of Disney News from the late '60s and early '70s.

WANTED - "Disneyland In Natural Color"guidebook, Summer '59 flyer, DL 10th Birthday button, DL Entrance Souvenir Guides ('70s, '84, '87) DL guides for '61 & '63.

WANTED - Disneyland 33-1/3 Album of "Great Moments With Mr. Lincoln" (performed by Royal Dano).

WANTED - Schuco Monorail sets, old Disney paper goods and press invites, press kits, postcards, etc.

WANTED - Lamppost signs for "Mickey's Birthdayland," "Mickey's 50th," "Mickey Mouse Club" and any from Tokyo Disneyland.

WANTED - Tokyo Disneyland patches - will pay any price, please call collect w/patches for sale.

WANTED - The following items: photos or copies of Adventures Thru Inner Space and old Alice In Wonderland ride, original "Alice" movie poster, partial or complete soundtracks from Haunted Mansion, Peoplemover, Party Gras Parade, any Fantasyland rides.

WANTED - I buy Disney animation art, call or write.

WANTED - Original Boyer "Triple Self-Portrait" lithograph.

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FOR SALE - Disney items, books, guidebooks, magazines, placemats, postcards, records, etc. Send $1 for complete list.

FOR SALE - Disney postcards - Disneyland, WDW, Epcot, Disney/MGM, Tokyo Disney - old and new - over 800 different cards in stock,list revised monthly. Send large S.A.S.E. (654) for list.

FOR SALE - "The History of Disney Postcards" - each issue (8 per year) covers a different set of Disney postcards, with its background,pictures, a checklist and classified ads. $6 per yr U.S., $7 Canada, $12 all other countries.

FOR SALE - Postcards of Disneyland and W.D.W. as well as guidebooks, giveaways, paper items & misc. - low prices as must reduce collection. Send SASE.

FOR SALE - Original monthly Diz Guide with prices that Disney items sold for in the past month or so. $33 for first 2 years in back issues, $18 for 1 year starting with Issue 25 due March '91.

FOR SALE - Private collection of Disney Park, films and television items. Please send $1 cash in a large S.A.S.E. for list.

FOR SALE - (1) Disneyland souvenirs; (2) WDW, Tokyo, Epcot & WDP, (3) Postcards (4) Black & white movie stills, (5) Newspaper and magazine ads and articles, (6) Misc Calif. theme park postcards - S.A.S.E. for each list.

WHY CALL IT THE "E" TICKET? – The "E" ticket was the best coupon in your Disneyland ticket book, good for a ride on the very best attractions that the first true theme park had to offer. Some of those attractions can now be enjoyed only through memories. Our goal is to share these memories with you in future issues of this publication.

THE "E" TICKET'S CONTENT – Our intent is to experience, in these pages, Disneyland and the other early theme parks as they were when they made their first wonderful impact ... in the '50s and '60s. We will do this in at least three ways: 1) by presenting historical information about the parks, 2) by relating personal experiences, and 3) by exploring the growing hobby of theme park collectibles.

THEME PARK – "An amusement park where rides, activities, and thrills are presented within an atmospheric environment. A place where your ride admission (especially if it's an "E" Ticket) will carry you to another place or time."

SUBSCRIPTIONS/BACK ISSUES – We've enclosed a "Reader Response Form" for you to use for your comments and for your FREE AD in our Emporium pages. Subscriptions are available for the next 4 issues, when published, for $22 postpaid ... use the order form to "sign up" and to order any back issues you may need. Remaining copies of Issue #6 (Jungle Cruise), #7 (Marc Davis Designs Disneyland), #8 (Tomorrowland's Flying Saucers), #9 (Disneyland 1959/Rolly Crump) and #10 (Walt's Backyard Railroad) are available for $6 ($5 plus $1 postage/handling) for each issue.

Fred Joerger and Wathel Rogers, key members of the Storybook Land creative team, are finishing miniature buildings as Walt Disney visits the Studio model shop. Gepetto's workshop and one of the Three Old Mills are nearly complete ... Alice's Cottage, still in unfinished plywood, waits to be fiberglassed in this early 1956 photograph.